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ABSTRACT

The secondary level curriculum guide in home furnishings was designed for coordinated vocational-academic education (CVAE) students, in-school youth possessing academic, socioeconomic, or other handicaps which prevent them from succeeding in traditional educational endeavors. The first of two parts of the guide is the overview which describes the characteristics of the CVAE student, explains the use of the guide, defines terms used and standard educational objectives, and provides suggestions for teaching CVAE students. Section 2 contains instructional materials for the following topical units: orientation to home furnishings services, design, equipment and safety, assembly-line production of furniture, sewing skills, household linens, decorative accessories, draperies and curtains, window accessories, care of home furnishing items, and packing and storing home furnishings items. Each unit provides overall objectives, behavioral objectives, and learning and evaluation experiences covering a wide variety of instructional materials and techniques. (JB)

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HOME FURNISHINGS SERVICES

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ORDINATED VOCATIONAL ACADEMIC EDUCATION

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HOME FURNISHINGS SERVICES

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DESCRIPTION OF
HOME ECONOMICS INSTRUCTIONAL MATERIALS CENTER

The Home Economics Instructional Materials Center was established September 1, 1967, as a continuing project. It is a cooperative project between Homemaking Education in the Texas Education Agency, and the College of Home Economics, Home Economics Education Department, Texas Tech University at Lubbock, Texas. The instructional materials which are being developed at the Center are intended to assist teachers and coordinators in promoting and teaching home economics gainful employment programs or homemaking education.

To provide a background of information for the establishment of the Home Economics Instructional Materials Center, a Planning Grant Project was approved by the Texas Education Agency for February 1 through August 31, 1967. The major purposes of the Planning Grant Project were (1) to assemble and catalog an occupational reference library, (2) to develop procedural steps for preparation of instructional materials, and (3) to illustrate the first sequence of these steps, that is, to develop job analyses and to list competencies needed for employability of students.

The present major objectives of the Home Economics Instructional Materials Center are (1) to develop instructional materials designed for use by students enrolled in cooperative part-time training programs and in pre-employment laboratory training programs in preparation for employment in occupations requiring home economics knowledge and skills, (2) to develop materials in homemaking education, and (3) to develop at a later time materials designed for use in home and community service programs.

Acknowledgement is given to the following persons:

> Mrs. Elizabeth F. Smith, Director, Homemaking Education, Texas Education Agency, who conceived the original plan for establishing the Center and continues to determine ways in which the Center can meet the needs of homemaking education in Texas.
>
> Dr. Camille G. Bell, Chairman, Department of Home Economics Education, who continues to serve in an advisory capacity.

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This guide for CVAE Home Furnishings Services, prepared by the Home Economics Instructional Materials Center at Texas Tech University, is the result of the combined efforts and ideas of many people, namely:

Mrs. Jacqueline McLeroy, Dimmitt, Texas, and Mrs. Nancy Wescott, Hart, Texas, CVAE teachers, who spent a month at the Center helping with the writing of these materials.

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PREFACE

"Coordinated vocational-academic education is designed for students with special learning needs. The program is for in-school youth possessing academic, socio-economic, or other handicaps which prevent them from succeeding in traditional educational endeavors. The program includes vocational instruction that provides opportunities of achieving a saleable knowledge in the fields of mathematics, science, English, and social studies. The dual-phase approach enables students enrolled to reach maximum personal development, including employment potential, within their abilities in the shortest possible time. The program must be supported by a specialized guidance and counseling program."

"Coordinated vocational-academic education is designed for the following purposes:

> To provide students with education preparing them for gainful employment in jobs requiring semi-skilled knowledge and training
>
> To prepare students, when feasible, for entry into a regular high school vocational program preparing for gainful employment
>
> To provide students with an academic curriculum, that departs from traditional content and methods of teaching, at a level where students can succeed."[1]

CVAE Home Furnishings Services is designed for use in teaching the home furnishings phase of General Home and Community Services at the junior or senior high school level. Although the materials were designed specifically for CVAE programs, they should be equally useful to teachers of Pre-Employment Laboratory Training Programs, Vocational Education for the Handicapped, Home Economics Cooperative Education, and adult vocational education programs.

The following concepts are included: orientation to home furnishings services, design, equipment and safety, assembly-line production, sewing skills, household linens, decorative accessories, draperies and curtains, window accessories, care of home furnishings items, and packing and storing home furnishings items.

The information included in this publication is presented in two sections. Section One includes an overview for preparing teachers to teach CVAE students; suggestions for planning, teaching, and evaluating CVAE programs; and suggestions for using this guide.

Section Two includes these concepts and subconcepts in home furnishings services:

> Orientation to CVAE Home Furnishings introduces the student to CVAE Home Furnishings Services through displays and shows relationships between job opportunities in home furnishings services and students' ability to perform necessary tasks in those jobs.

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[1] Vocational Homemaking Education Program Standards. Revised February, 1975, Austin, Texas: Texas Education Agency, p. 31.

Knowledge of the elements and principles of design contributes to the student's ability to perform numerous home furnishings tasks. Emphasis is given to recognizing the effects of the elements and principles of design in relation to home furnishings.

Ability to safely use and care for equipment contributes to the student's employability. Emphasis is placed on learning correct names of tools and equipment and of parts essential in their operation. The student learns when to use each tool or piece of equipment, how to use it safely and correctly, how to care for it, and where to store it.

Procedures in assembly-line production are learned through field trips, visuals, and practical experience. Projects are suggested which may be produced using assembly-line techniques. Special emphasis is given to time-saving techniques which may help increase production and thus to increase pay earned by the employee.

Basic sewing skills are essential in several jobs in home furnishings (drapery construction, industrial sewing, and linen repair). Acquiring these basic skills should encourage the student to seek employment in jobs requiring sewing. Basic hand stitches used in drapery construction and linen repair, industrial machine stitching, and finishing techniques are included.

Construction and care of household linens are to be learned primarily by doing. Suggestions are included for assembly-line projects involving construction of various household linens.

The unit on decorative accessories includes construction and care of pillows, cushions, and bolsters; bedroom accessories; and upholstered chair seats.

Ability to construct, care for, and repair draperies and curtains contributes to employability in custom and commercial drapery workrooms, drapery factories, laundries, dry cleaning establishments, and linen rooms. This section includes use of the work order; measuring, marking, and cutting fabric for draperies and curtains; stitching; tabling; pleating, folding, and banding; installation; and care and repair of draperies and curtains.

Information on window accessories covers window shades and window headings. Detailed instructions are given for constructing laminated shades, roman shades, austrian shades, and shutter fabric fills, cornices, valances, lambrequins, swags, and cascades.

Care of home furnishings items includes laundering and dry cleaning home furnishings items, fabric finishes, care of upholstered furnishings, and care of case goods.

Employees of moving and storage companies and dry cleaning establishments, and housekeepers may be responsible for packing and storing home furnishings items. Information is given on supplies and procedures for packing and storing home furnishings items.

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SECTION ONE

OVERVIEW

DESCRIPTION OF THE CVAE STUDENT

The Vocational Homemaking Education Program Standards (Revised, May, 1973) describe the student eligible for entrance into the CVAE program as a student who is enrolled in grades seven through twelve and who meets the following requirements:

1. The results of counseling indicate the student can profit from participation in the program.
2. A student must be one or more years behind grade level academically.
3. A student must be at least fourteen (14) years of age at the time of entry into the program.

CHARACTERISTICS OF THE CVAE STUDENT

The same general principles of learning which apply to other groups apply to CVAE students as well. The biggest difference lies in the meanings things hold for these learners and the degree to which certain factors are operative. For example, although all learners proceed from concrete to abstract, what is abstract and what is concrete may be different to CVAE students with cognitive and verbal problems and whose experiences may be limited in some areas. In addition, what motivates learning may be somewhat different for the CVAE student.

The CVAE student may be handicapped academically because of a lack of communication skills and low reading ability. These problems, as well as lack of cultural or educational advantages, may have contributed to his failure to achieve at optimum levels in the regular academic program.

The CVAE program affords excellent opportunities for the teacher to provide experiences which encourage learning. A variety of activities may be used which enable the student to learn by doing. These techniques, more than lecture and research methods are more likely to be effective with the CVAE student. Because the CVAE student frequently has a short attention span and needs variety to maintain his interest.

Because of limited reading ability and communication skills, the CVAE student learns most effectively through experiences which de-emphasize reading or which include use of materials with low reading level. The student's low reading ability may restrict his comprehension of written materials. If so, explanations or demonstrations using actual equipment or objects may aid the student in learning a new concept. Audio-visuals may also enable the student to learn a concept he could not grasp from reading material alone.

The teacher must capitalize on opportunities to encourage a positive self concept in the CVAE student, as past failures may have given him a negative view of himself and his abilities. Providing experiences at a level which allows the student to succeed can do much to improve his self concept. At first it may be necessary to encourage even small successes until a pattern of success is established. The level of difficulty should then be increased gradually as the student is capable of attempting more difficult tasks. Of course, the student will not succeed at every task, but such experiences should be approached in a positive manner emphasizing the learning opportunity rather than the failure.

Motivation is another necessary element in encouraging the CVAE student to learn. Encouragement from the teacher plays a major role in motivation. Peer approval may also be important to the student and can be used as a motivating element. Rewards and privileges may be included in the program as motivating forces.

Improvements in personal appearance may enhance the student's self-concept. The CVAE classroom may provide opportunities for the student to develop good grooming habits, a pleasing personality, and a positive attitude by relating these characteristics to the world of work. In fact, relating classroom experiences to the student's present and future life outside the classroom may be an important key to unlocking the student's potential.

CVAE Home Furnishings Services is one of three guides developed for use in CVAE programs in Texas. Additional guides have been prepared in the areas of Food Services and Clothing Services.

Program Planning

Effective program planning for CVAE in the local community involves (1) understanding vocational skills needed for employment, (2) understanding human growth and development, and (3) cooperative planning.

Understanding Vocational Skills Needed for Employment. Planning and carrying out an effective CVAE program requires that the teacher understand the labor market in which her students will find employment. A study of job trends, job descriptions, pay scales, and opportunities for advancement should contribute to this understanding. Such a study involves determining home economics-related jobs available in the local community and in nearby communities, and getting acquainted with employers and employees in these jobs. It also involves constant study to learn procedures acceptable in various job situations, skills and attitudes needed for employment, and changes taking place in the field.

Understanding Human Growth and Development. The development of the individual from birth throughout life is characterized by the occurrence of certain tasks at each stage, and an awareness of the characteristics of youth related to them is an important part of program planning in the CVAE program.

Knowledge of the developmental tasks has several implications for the teacher. The tasks indicate the types of problems for which students must seek answers. The teacher must realize that individuals of the same chronological age are not necessarily in the same stage of development. In addition, the CVAE student may have special problems which must be taken into consideration. Because tasks arise at or about the same time in the student's life, however, she should be able to anticipate the teachable moment and to provide learning experiences which will meet the needs, interests, and abilities of the students.

Cooperative Planning. Planning the CVAE program cooperatively with students, parents, administrators, employers, and others in the community should result in more effective learning and a better curriculum than would be possible in a program designed by the teacher alone. Students, parents, employers, and other community members may be included in planning through questionnaires, planning groups, interviews, and advisory committees. Cooperative planning between CVAE vocational teachers and CVAE academic teachers is necessary for a successful CVAE program. Professionally trained persons including the school principal, other homemaking teachers, teachers in other subject areas, guidance personnel, and local and area supervisors also provide essential contributions to program planning. When preliminary plans have been developed, the teacher will want to discuss program planning with her students to acquire greater insight into their special needs and interests.

Curriculum Planning

Concepts and Generalizations. Curriculum planning for the CVAE program involves using knowledge of vocational skills needed for employment, understanding of human growth and development, and incorporating the results of cooperative planning to identify concepts and generalizations which provide opportunities for relevant and lasting learning contributing to employability. A concept may be defined as "an abstraction representing the world of objects and events as a means of organizing them into categories."[1] Meaning is given to concepts by generalizing from experiences that occur over a period of time. A generalization is a complete thought which "expresses an underlying truth, has an element of universality, and usually indicates relationships."[2] Generalizations help give meaning to concepts and should be applicable in a number of situations. A number of generalizations are needed to develop a single concept. To help students formulate generalizations, the teacher should provide learning experiences which require students to define, describe, analyze, identify, classify, relate, explain, justify, interpret, and predict.

Behavioral Objectives. Concepts and generalizations are used to plan appropriate behavioral objectives and learning experiences in order to develop reliable and expanded concepts. A behavioral objective is measurable behavior that is expected to result from successful completion of designated learning experiences. In order to educate the total student, objectives should be provided at all levels of the cognitive, affective, and psychomotor domains of the taxonomy of educational objectives.

Learning Experiences. Learning experiences should be selected to enable students to achieve each behavioral objective. Learning experiences in CVAE homemaking may be provided through the classroom, home, community, and Future Homemakers of America. Students' interests are more easily sustained if a variety of experiences are provided for learning by seeing, hearing, feeling, and doing.

Evaluation. Evaluation determines the extent to which a group or class has achieved behavioral objectives and indicates the effectiveness of the teacher and the curriculum. Effective evaluation is a continuous process which involves determining behavioral objectives, collecting evidence on behavior changes, interpreting the evidence collected, and using the evidence to improve the curriculum, teaching, and guidance. Methods of evaluation include pencil-and-paper tests, oral tests, performance tests, check sheets and inventories, score cards, rating scales, behavior records, and observations.

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[1] Concepts and Generalizations: Their Place in High School Home Economics Curriculum Development. Washington, D.C.: American Home Economics Association, 1967.

[2] Ibid.

Contents of the Guide

In this guide the following format is used for each major concept:

Concept: Several major concepts related to food services are developed in this guide. No attempt has been made to determine the order in which the concepts and subconcepts should be taught. It is felt that this order will vary considerably from one CVAE class to another depending on such things as students' abilities and interests, time the class meets, projects chosen, equipment available, and the teacher's own experiences, interests, and abilities.

Justification for Study: Each major concept is introduced with a justification to help students understand the relevance of the material.

Subconcept: Several subconcepts are needed to develop each major concept. Generalizations, words to know, behavioral objectives, and learning and evaluation experiences are used to develop each subconcept. The subconcepts are developed as follows:

Generalizations: Meaning is given to each subconcept by summarizing or relating ideas presented.

Words to Know: Including the key words in each concept aids the teacher in building the student's vocabulary related to clothing services. Knowing these words is essential to learning the material presented.

Behavioral Objectives: Outcomes which should result from successful completion of the learning and evaluation experiences are given as behavioral objectives. The letters in parentheses at the end of the objective indicate the domain and level at which the objective is stated as follows: Cognitive Domain--Knowledge (C-K), Comprehension (C-C), Application (C-Ap), Analysis (C-An), Synthesis (C-S), Evaluation (C-E); Psychomotor Domain--Perception (P-P), Set (P-S), Guided Response (P-GR), Mechanism (P-M), Complex Overt Response (P-COR); Affective Domain--Receiving (A-Rec), Responding (A-Res), Valuing (A-V), Organization (A-O), Characterization (A-C). When objectives in more than one domain might be written for a learning experience, only the domain most closely related is used. Because such overlapping is particularly true at the lower levels of the three domains, only objectives in the cognitive domain are included at these levels. When objectives at more than one level might be written for a learning experience, only the higher level objective is given.

Learning and Evaluation Experiences: Suggestions are provided through the learning and evaluation experiences for ways each concept might be taught using a variety of teaching methods and techniques. Many of the suggested experiences may be used to evaluate the student's progress toward the objectives.

How to Use the Guide

The guide is presented by concepts, rather than units, to provide maximum freedom for the teacher to adapt the materials to her local situation. The material is not designed for use in any particular community. The teacher will need to use her own initiative, imagination, and creativity in working cooperatively with students, parents, employers, school, and community to develop an effective CVAE program.

The teacher is not expected to use all the suggested experiences given in this guide with one class. She may adapt, supplement, and expand the suggestions in view of the specific needs, interests, abilities, backgrounds, and levels of maturity of her students. The variety of experiences included should enable the teacher to select those teaching-learning experiences that will help her students reach objectives necessary for their employment.

The guide emphasizes ways various concepts might be taught rather than include all the information the teacher will need to know to carry out the suggested learning and evaluation experiences. The teacher will find a variety of references included in the reference list accompanying the guide which will aid in becoming knowledgeable in the various aspects of Home Furnishings Services. In addition, the teacher should use *Home Furnishings Aide*[1] as a primary source of information on the concepts included in this guide.

REFERENCES TO BE USED IN PLANNING

Arny, Clara Brown. *Evaluation in Home Economics*. New York, New York: Appleton-Century-Crofts, Inc., 1953.

Bloom, B.S., ed. *Taxonomy of Educational Objectives: Cognitive Domain*. New York, New York: David McKay Company, Inc., 1956.

Concepts and Generalizations: Their Place In High School Home Economics Curriculum Development. Washington, D.C.: American Home Economics Association, 1967.

Gronlund, Norman E. *Stating Behavioral Objectives for Classroom Instruction*. New York, New York: The Macmillan Company, 1970.

Krathwohl, D. R., et al. *Taxonomy of Educational Objectives: Affective Domain*. Palo Alto, California: Fearon Publishers, 1962.

Sanders, Norris M. *Classroom Questions, What Kinds?* New York, New York: Harper and Row, 1966.

Simpson, Elizabeth J. "Classification of Educational Objectives, Psychomotor Domain," *Illinois Teacher*. Vol. X, No. 4, Winter, 1966-67.

Vocational Homemaking Education Program Standards. Austin, Texas: Texas Education Agency, 1975.

Dictionary of Occupational Titles. Washington, D.C.: U.S. Department of Labor, 1965.

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[1] *Home Furnishings Aide*. Lubbock, Texas: Home Economics Instructional Materials Center, 1969.

DEFINITIONS OF TERMS

Behavioral objective - the expected measurable behavior that should result from successful completion of designated learning experiences.

Concept - an abstraction representing the world of objects and events and a means of organizing them into categories.

Evaluation experiences - activities which help determine the progress made toward the achievement of specific behavioral objectives.

FHA - Future Homemakers of America organization.

Generalization - a complete thought which expresses an underlying truth, has an element of universality, and usually indicates relationships. Generalizations help give meaning to concepts.

Learning experiences - purposeful activities that have meaning for students at their developmental level and result in some degree of growth toward behavioral objectives.

Resources - teaching materials, books, pamphlets, journals, visual aids, and other instructional materials needed to carry out the suggested learning experiences and to reach behavioral objectives.

Taxonomy of educational objectives - a system for classifying behavioral objectives into hierarchies or levels of learning in three domains (cognitive, affective, and psychomotor).

TAXONOMY OF EDUCATIONAL OBJECTIVES

Levels of Learning

Recent trends in vocational education call for objectives which indicate exactly what changes in behavior should be expected from students. Such objectives may be developed and arranged in order of complexity according to the Taxonomy of Educational Objectives, a system for classifying behavioral objectives.

The Taxonomy of Educational Objectives is divided into three categories. These are the cognitive domain (thinking), the affective domain (feeling), and the psychomotor domain (doing). Each domain is then divided into a hierarchy of levels from least complex to most complex. Students must reach objectives which are least complex in a domain before they are able to master more complex objectives. To reach objectives at each level, students must have mastered learning at all the levels below.

The cognitive domain deals with knowledge and information and is divided into six levels of learning:[1] knowledge, comprehension, application, analysis, synthesis, and evaluation. Each of these is explained more fully on page 11. The hierarchal aspect of the cognitive domain is illustrated in the following example: Students must know and understand basic facts about nutrition before they can apply them in planning nutritious family meals.

The affective domain which deals with attitudes and appreciation is divided into five levels of learning:[2] receiving, responding, valuing, organization and characterization. These levels are explained on page 12. The hierarchy in this domain may be illustrated as follows: A student must be receptive and responsive to maintaining good health before he values having good health, relates health to personal appearance, or allows his desire for good health to direct his behavior to the point that he chooses nutritious meals and snacks and tries to get plenty of rest.

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[1] Bloom, Benjamin S. Taxonomy of Educational Objectives, Handbook I: Cognitive Domain. New York: David McKay Company, Inc., 1956.

[2] Krathwohl, David R.; Bloom, Benjamin S.; and Bertram, B. Masia. Taxonomy of Educational Objectives Handbook II: Affective Domain. New York: David McKay Company, Inc., 1964.

Levels of learning included in the psychomotor domain, the manipulative skill areas, are still being developed. One author[3] has identified possible levels in the psychomotor domain as follows: perception, set, guided response, mechanism, and complex overt response. Explanations of these suggested levels are found on page 13. The hierarchy in the psychomotor domain may be illustrated as follows: The teacher may demonstrate threading a sewing machine while students perceive what she does. Next the student prepares himself physically, mentally and emotionally to respond. The student then imitates the teacher or follows directions. Practice is required until he can thread the machine with little conscious effort. Finally, the student develops such a high degree of skill that he threads the machine automatically and with confidence.

Objectives in all three categories (cognitive, affective and psychomotor) should be included when planning units in homemaking education. Cognitive and affective domains can easily be included in all areas of homemaking. The psychomotor domain is applicable primarily in the teaching of skills, particularly in the areas of food services and clothing services. Behavioral objectives aid in planning learning experiences as well as in planning evaluation items to measure the degree to which students have achieved these objectives.

The inclusion of objectives at the higher levels of learning as well as at lower levels is another important consideration in curriculum planning. Unfortunately, the memory aspects of learning often dominate the curriculum. Research has shown that a large portion of memorized material is forgotten rapidly and that students are often unable to apply memorized material when it is needed. For example, a student may know many facts about nutrition without being able to make nutritious food choices for himself in the school cafeteria. As a result of spending excessive time at the memory level, many teachers tend to offer students little opportunity to develop their capacities at higher levels. To improve the intellectual climate of her classroom, the teacher must consciously include objectives at the higher levels of learning in each domain and provide the necessary learning experiences to enable the students to reach the objectives.

Objectives at the lower levels of the affective and psychomotor domains (Affective, Receiving and Responding and Psychomotor, Perception and Set) are difficult to measure. Therefore, the teacher may find it easier to measure only cognitive objectives at the lower levels. However, opportunities should be provided through learning experiences for students to develop in affective and psychomotor areas. For example, the teacher may present a demonstration on using classroom equipment safely. This learning experience not only develops the student's cognitive knowledge about safety, but gives him the opportunity to receive information on the importance of safety and to observe the physical procedures involved in the safe use of the equipment. Because the affective and psychomotor aspects are difficult to test at this level, the teacher may only ask the student to list safe procedures for using the equipment demonstrated, a Cognitive-Knowledge-level objective.

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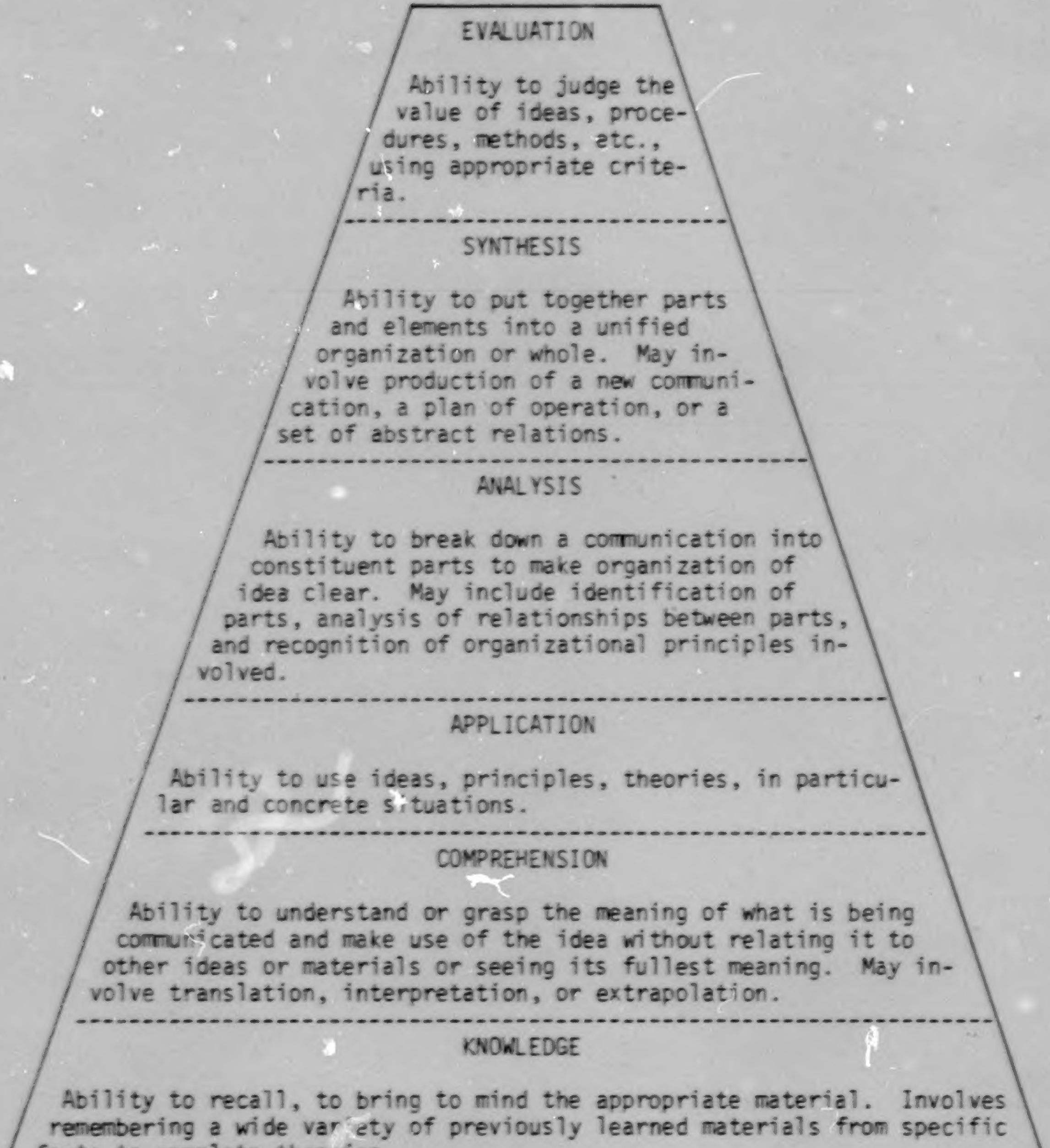
[3] Simpson, Elizabeth J. "Classification of Educational Objectives, Psychomotor Domain," Illinois Teacher. Vol. X, No. 4, Winter, 1966-67.

LEVELS OF LEARNING

Cognitive Domain[1]



EVALUATION

Ability to judge the value of ideas, procedures, methods, etc., using appropriate criteria.

SYNTHESIS

Ability to put together parts and elements into a unified organization or whole. May involve production of a new communication, a plan of operation, or a set of abstract relations.

ANALYSIS

Ability to break down a communication into constituent parts to make organization of idea clear. May include identification of parts, analysis of relationships between parts, and recognition of organizational principles involved.

APPLICATION

Ability to use ideas, principles, theories, in particular and concrete situations.

COMPREHENSION

Ability to understand or grasp the meaning of what is being communicated and make use of the idea without relating it to other ideas or materials or seeing its fullest meaning. May involve translation, interpretation, or extrapolation.

KNOWLEDGE

Ability to recall, to bring to mind the appropriate material. Involves remembering a wide variety of previously learned materials from specific facts to complete theories.

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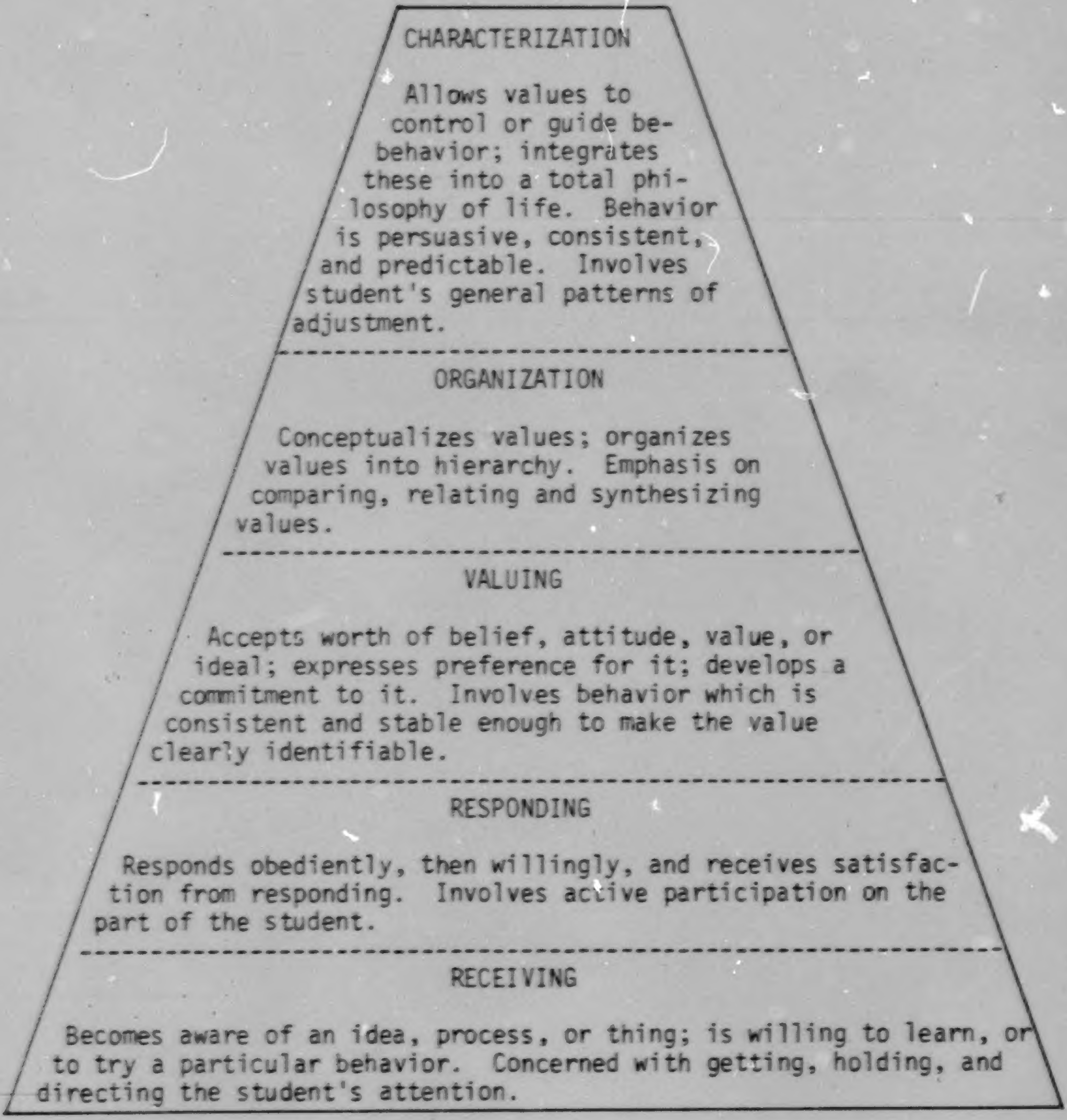
[1] Adapted from Bloom, Benjamin S., ed. Taxonomy of Educational Objectives, Handbook I: Cognitive Domain. New York: David McKay Company, Inc., 1956.

LEVELS OF LEARNING

Affective Domain[1]



CHARACTERIZATION

Allows values to control or guide bebehavior; integrates these into a total philosophy of life. Behavior is persuasive, consistent, and predictable. Involves student's general patterns of adjustment.

ORGANIZATION

Conceptualizes values; organizes values into hierarchy. Emphasis on comparing, relating and synthesizing values.

VALUING

Accepts worth of belief, attitude, value, or ideal; expresses preference for it; develops a commitment to it. Involves behavior which is consistent and stable enough to make the value clearly identifiable.

RESPONDING

Responds obediently, then willingly, and receives satisfaction from responding. Involves active participation on the part of the student.

RECEIVING

Becomes aware of an idea, process, or thing; is willing to learn, or to try a particular behavior. Concerned with getting, holding, and directing the student's attention.

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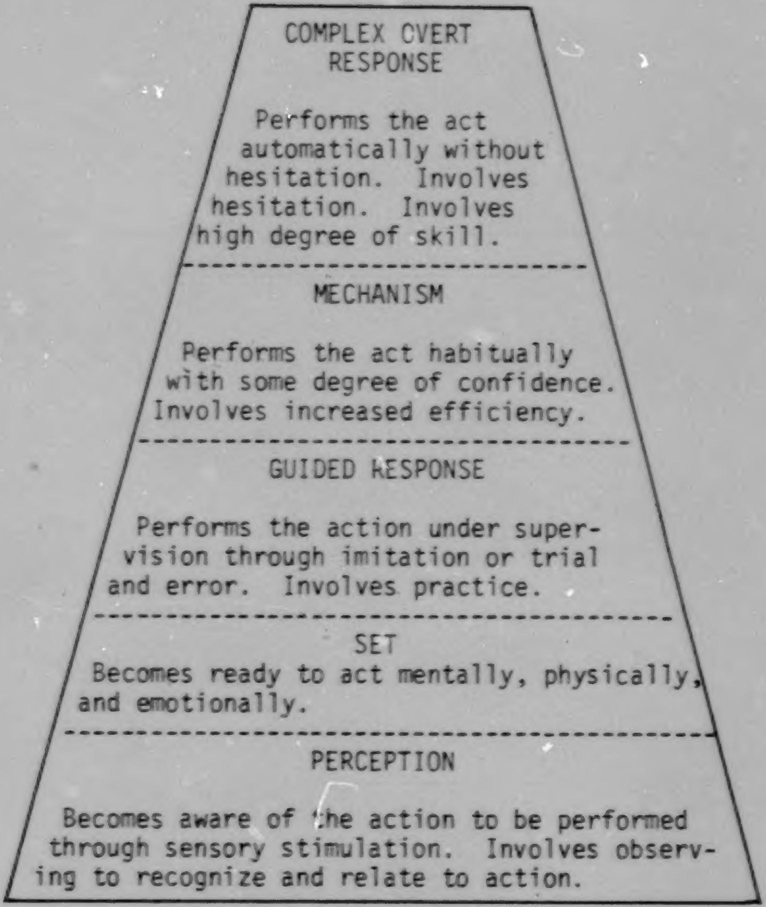
[1] Adapted from Krathwohl, David R.; Bloom, Benjamin S.; and Masia, Bertram B., Taxonomy of Educational Objectives, Handbook II: Affective Domain. New York: David McKay Company, Inc., 1964.

LEVELS OF LEARNING

Psychomotor Domain[1]



COMPLEX OVERT RESPONSE

Performs the act automatically without hesitation. Involves hesitation. Involves high degree of skill.

MECHANISM

Performs the act habitually with some degree of confidence. Involves increased efficiency.

GUIDED RESPONSE

Performs the action under supervision through imitation or trial and error. Involves practice.

SET

Becomes ready to act mentally, physically, and emotionally.

PERCEPTION

Becomes aware of the action to be performed through sensory stimulation. Involves observing to recognize and relate to action.

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[1] Adapted from Simpson, Elizabeth Jane. "The Classification of Educational Objectives Psychomotor Domain," Illinois' Teacher of Home Economics, Vol. X, No. 4, Winter, 1966-67. pp. 110-144.

SUGGESTIONS FOR TEACHING CVAE STUDENTS

The following suggestions for teaching CVAE students have been made by experienced CVAE teachers:

Presenting Information

1. Handout sheets are more effective if key ideas are illustrated and the information is broken down into simple, meaningful steps which serve as aids to the slow reader.

2. Short phrases and sentences are more effective for learning materials than lengthy or detailed information.

3. Students and parents may serve as resource persons for class activities. This may be useful as a motivating technique. For example, a parent who is employed at a drycleaning or laundry establishment could explain his job responsibilities to the class.

4. Former students' experiences may be utilized through taped interviews and pictures of students on the job. Hearing or seeing a success story may help the student understand how he will benefit from the CVAE program.

5. Visits to training stations of cooperative CVAE students provide students with an opportunity to see an actual job setting and to become familiar with available jobs.

6. Mirromatics (mirrors placed around the room) may provide motivation in grooming and posture.

7. Repetition is a necessary technique; however, the teacher should use a variety of learning experiences to present each concept.

8. Resource people who can explain procedures in simple terms should be used whenever possible.

9. Field trips can be a motivating tool, if well planned. The student should be given information or a check sheet on points to observe. Knowing what to expect enables the student to drive maximum benefit from the experience.

10. Samples of projects can be prepared in advance for use in teaching students how to construct or prepare the item. These are most effective when broken down into steps with a sample for each step. Samples need to be the actual size to be produced in class, since students may not be able to transfer what is seen from scale models.

11. When reading level is suitable, articles from newspapers, magazines, and pamphlets may be used to present information.

12. Tapes can be used to present panel discussions, interviews, or other information when resource persons cannot attend class.

Involving Students

1. Pictures or slides of students involved in class activities may encourage self-evaluation and serve as a motivating factor. Students often see positive or negative behavior in pictures better than when they actually occur.

2. Variety in activities helps maintain the student's interest level. Alternate activities which involve movement with those which do not. Also alternate group work with individual work.

3. Tape recording a lab without the student's knowledge gives students the opportunity to evaluate themselves at a later time.

4. Rewarding the students immediately for their successes provides necessary reinforcement. A reward might be as simple as, "That's good work. I'm proud of you."

5. Lesson plans should provide more than enough activities for the entire class period.

6. Assignments for tasks should be specific, and if they are of a daily nature, a rotation chart should be utilized to insure that each student has the opportunity to perform all tasks.

7. Physical involvement is always a part of lab situation; however, the teacher should provide for physical involvement of students during all phases of the CVAE program. Examples: Use students as aides during demonstrations; allow students to set up audio-visual equipment; provide games for students to play that would serve as reinforcement for learning or as evaluation.

8. An activity should be repeated if students show an interest in doing so and repetition is justifiable.

9. Students should be given opportunities to arrange bulletin boards and "dress" display windows using their projects.

10. Simulated experiences provide learning which can be transferred to actual situations.

11. A "wishing well" for student wishes or a "druthers" box may be used to provide additional opportunities for communication between students and teacher.

12. Magazine illustrations can be used effectively to inspire discussion.

13. Students should be encouraged to present class demonstrations whenever possible.

Using Group Work

1. Class activities maybe integrated with overall school projects. Examples: enter a contest the school is sponsoring; press choir robes; help with stage decorating; place pictures and articles in the school newspaper.

2. Class projects may be chosen which benefit the school, such as making jumpers for P. E. classes, patching shop aprons, sewing cushions for teacher's chairs. Assembly line techniques should be used in such projects whenever possible.

3. Special events such as socials, field trips, or special privileges maybe planned as class rewards.

4. A system of rewards may be developed for CVAE students. Tokens or points may be collected which will allow the student to obtain special privileges, tickets to school events, concessions, etc.

Using Visual Aids

1. Students should be encouraged to produce some of the visuals for class. Provide the necessary materials for making the visuals.

2. Students may be allowed to set up audio-visual equipment on a rotation basis. Set aside a time to demonstrate the operation of audio-visual equipment.

3. If the exact script is read along with filmstrips, students may have a tendency to become bored. Hit the major ideas and dispense with the rest. Pause for student questions during the filmstrip, as needed.

4. Students enjoy hearing their own voices on tape. Make use of tapes during role play, practice interviews, etc. Tapes may be saved and played again later to show progress.

5. Transparencies are particularly helpful in working with the problem reader. Through the use of overlays, material can be easily broken down into segments.

6. Flash cards are an effective method of reviewing terminology related to equipment and tools.

7. Flip charts showing step-by-step procedures are helpful even to the teacher, who finds herself giving the same directions repeatedly.

8. Filmstrips are often more effective than films because concepts can be discussed and explained during filmstrips.

9. In grading written assignments, be sure to acknowledge correct answers as well as incorrect answers.

10. When self-evaluation is utilized, a comparison with the teacher's evaluation is beneficial and encourages honesty and objectivity.

11. The student's attendance during each grading period should be evaluated as a part of his pre-employment training.

12. Smile and frown symbols indicating correct and incorrect responses may be used to evaluate the students. Use of such symbols may be less negative and more easily understood than other methods of rating.

13. Check lists, rating scales, and questionnaires can be used by students for self-evaluation.

Managing the CVAE Classroom

1. A student management system may be planned cooperatively with students. Job designations such as supervisor, equipment manager, inspector, and others may be made.

2. Plan a regular classroom routine and try not to vary from it.

3. The CVAE classroom should be operated as if were a business. Students might even be expected to punch a time clock and be responsible for their use of break time.

4. All directions should be stated in simple terms.

5. Laboratory experiences should be broken into simple steps.

6. Extra activities and projects should be provided for faster students.

7. Students should have a definite place to keep their personal materials such as paper, pencils, and notebooks.

8. Definite instructions must be given for using money box for cash receipts from projects.

9. Parent permission slips for field trips or other outside activities should be used to keep parents informed of such activities.

CONCEPTUAL FRAMEWORK
FOR
CVAE HOME FURNISHINGS SERVICES

I. Orientation to CVAE Home Furnishings Services

  A. CVAE Home Furnishings Services

  B. Job Opportunities in Home Furnishings Services

    1. Designing
    2. Constructing
    3. Industrial Sewing
    4. Laundry and Dry Cleaning

II. Design

  A. Elements of Design

    1. Line
    2. Shape
    3. Space
    4. Color
    5. Texture

  B. Principles of Design

    1. Proportion
    2. Balance
    3. Rhythm
    4. Emphasis
    5. Harmony

III. Equipment and Safety

  A. Tools and Equipment

    1. Small Sewing Equipment
    2. Drapery and Upholstery Hardware

  B. Domestic Sewing Machines

    1. Straight Stitch
    2. Zig-zag

  C. Industrial Sewing Machines

    1. Lockstitch
    2. Serger
    3. Blindstitch
    4. Bar Tack

D. Pressing Equipment

1. Irons
    a. Hand Iron
    b. Steam Press
    c. Puff Iron
    d. Form Finisher
2. Pressing Surfaces
    a. Ironing Board
    b. Needle Board
    c. Point Presser
    d. Pounding Block
3. Press Cloths

E. Safety

1. Sewing Safety
2. Safe Equipment Use
3. Lifting Techniques
4. Electrical Cords

IV. Assembly-Line Production

A. Steps in Production

B. Time-Saving Techniques

V. Sewing Skills

A. Basic Information

1. Textiles
    a. Natural Fibers
    b. Man-made Fibers
    c. Special Fibers and Fabrics
2. Fabric Preparation
3. Matching Designs
4. Pressing Techniques

B. Finishing Techniques

1. Machine Attachments
    a. Hemmer
    b. Binder
    c. Ruffler
    d. Cording Foot

2. Functional Finishes
    a. Hems
        1. Hand Hemming
        2. Machine Hemming
    b. Zippers

        3. Decorative Finishes
            a. Cording
            b. Appliques
            c. Monograms
            d. Embroidery
            e. Needlepoint
            f. Crochet
            g. Quilting
            h. Trapunto

VI. Household Linens

    A. Types of Household Linens

    B. Kitchen Linens

        1. Types
        2. Construction

    C. Table Linens

        1. Types
        2. Construction

    D. Bed Linens

        1. Types
        2. Construction

    E. Banding and Packing

    F. Linen Room Procedures

        1. Care
        2. Repair
        3. Storage

VII. Decorative Accessories

    A. Pillows, Cushions, and Bolsters

    B. Bedroom Accessories

    C. Upholstered Chair Seats

VIII. Draperies and Curtains

    A. Types of Draperies and Curtains

        1. Curtains
        2. Sheers
        3. Unlined Draperies
        4. Lined Draperies

B. Drapery Workroom Equipment

C. Work Orders

D. Measuring, Marking, and Cutting Fabric

E. Stitching Drapery and Curtain Panels

F. Tabling Draperies and Curtains

G. Pleating, Folding, and Banding

H. Cafe and Shirred Curtains

I. Installation

J. Care and Repair

IX. Window Accessories

A. Window Shades

1. Laminated Shades
2. Austrian Shades
3. Roman Shades
4. Shutter Fabric Fills

B. Window Headings

1. Cornices
2. Valances
3. Lambrequins
4. Swags and Cascades

X. Care of Home Furnishings Items

A. Laundering and Dry Cleaning Home Furnishings Items

B. Fabric Finishes

1. Types
   a. Aesthetic
   b. Functional
2. Application

C. Care of Upholstered Furnishings

1. Fabrics
2. Paddings
3. Equipment and Supplies
4. Procedures

D. Care of Case Goods

XI. Packing and Storing Home Furnishings Items

A. Packing Home Furnishings Items

1. For Moving
2. For Storing

B. Storing Home Furnishings Items

1. Types
2. Procedures

SECTION TWO

INSTRUCTIONAL MATERIALS

CONCEPT: Orientation to CVAE Home Furnishings Services

JUSTIFICATION:

To be prepared to seek the most suitable employment, the student must be aware of the varied job opportunities in home furnishings occupations. He should also be aware of the tasks or activities performed in various occupations. This knowledge will enable the student to select from available jobs one suitable for his skills and interests.

OVERALL OBJECTIVES:

Sanction classroom procedures, purposes, and possible projects for CVAE Home Furnishings Services (A-V)

Relate class activities in CVAE Home Furnishings Services to the world of work (C-Ap)

Choose to pursue information on occupations in Home Furnishings Services available in the community (A-V)

CVAE Home Furnishings Services

KEY IDEAS: CVAE Home Furnishings Services assists the student in attaining basic skills for the world of work.

CVAE Home Furnishings Services provides the student with experience with equipment used in jobs in home furnishings occupations.

Student projects in Home Furnishings Services acquaint the student with situations similar to on-the-job experiences.

WORDS TO KNOW:
home furnishings
project
experience
equipment
facilities
employment
skills
occupation

Behavioral Objectives	Learning and Evaluation Experiences
Identify the purposes of CVAE Home Furnishings Services (C-K)	Listen to the purposes of CVAE Home Furnishings Services as outlined by the teacher. List four purposes of CVAE Home Furnishings Services on the chalkboard.
Explain the purposes of CVAE Home Furnishings Services (C-C)	Divide into groups and make posters illustrating what CVAE Home Furnishings Services is and at least four purposes. Display the posters on a bulletin board or display case in the school to promote interest in CVAE Home Furnishing Services.
	Role play situations showing how information gained in CVAE Home Furnishings Services can affect job success. What information will you learn in CVAE class? How will it contribute to your job success?
State class schedule for CVAE Home Furnishings Services (C-K)	Listen as the teacher explains the procedures to be followed in CVAE Home Furnishings Services. What place is assigned for your personal belongings when you come to class? What supplies are you expected to bring to class? How is roll to be taken? How are duties assigned each week? How long is the break period? How long before the end of the class should you begin straightening the room?

Behavioral Objectives	Learning and Evaluation Experiences
List rules to be observed in CVAE Home Furnishings Services (C-K)	Study a handout sheet listing class rules. Read from the handout sheet a rule to be followed for CVAE Home Furnishings Services. What safety rules are to be followed? What procedures are to be used to check out equipment? Books? What rules apply to student conduct?
Name projects and activities in CVAE Home Furnishings Services (C-K)	Look at samples and pictures of student projects prepared in CVAE Home Furnishings Services. On the chalkboard, make a list of projects the class might undertake. View transparencies or slides of empty rooms. Name each room. List home furnishing items that might be found in each room. Which of these articles could be made in CVAE class? View a display of home furnishings articles such as napkins, pillows, laminated shades, curtains, etc. made in CVAE Home Furnishings Services. Name each article.
Give examples of possible projects for CVAE Home Furnishings Services (C-C)	Brainstorm to list examples of projects appropriate for CVAE Home Furnishings Services. Possible projects include school pillows; mosaic pictures; backdrop curtain for drama classes; cushions for teachers' lounge, offices, and classrooms; draperies or curtains for school offices and classrooms; bedspreads or table linens for the homemaking department; and kitchen linens for the cafeterias. Decide which projects to make in CVAE.
Identify classroom equipment and facilities used for CVAE Home Furnishings Services (C-K)	View a transparency or a labeled diagram of classroom equipment and facilities. Cite the purpose or use of each piece of equipment and each facility.

Behavioral Objectives	Learning and Evaluation Experiences
	Divide into teams to locate the equipment and facilities in the classroom. Take a stack of cards, and write the name of a piece of equipment, a storage area, or a facility on each card. Have each team member draw one card from the stack and tape the card to the correct piece equipment in the room. The team receives one point for each correct identification. The team with the most points wins.
Apply concepts and equipment to the world of work (C-Ap)	Read descriptions of job situations (see p. 29) illustrating how activities learned in CVAE Home Furnishings Services apply to actual jobs. Relate concepts studied in CVAE Home Furnishings Services to each job situation.

JOB SITUATIONS

1. Juan has just started working in a drapery shop. He is to be a stock boy and will pin pleats after they have been measured. It is his third day on the job, and a customer calls to give an order. Mrs. Johnson, the supervisor, is out on her coffee break; and Juan has to answer the telephone. What should he do?

   a. Take the measurements on a scrap of paper to give to Mrs. Johnson when she returns?
   b. Take the name and the telephone number of the customer and ask Mrs. Johnson to return the call?
   c. Tell the customer he is new on the job and hang up?

2. Connie has just started working in the pillow department of a drapery shop. The supervisor has just demonstrated the application of zippers in the pillow, but Connie does not quite understand the full procedure. Should she

   a. go ahead and do the best she knows how and say, "People learn from their mistakes"?
   b. watch the girls on each side of her and ask them about anything she does not understand?
   c. ask the supervisor to explain the points she does not understand before she starts to work?

3. Mandy has just started working as a sewing-machine operator in a linen factory. Her job is to inspect fitted sheets. She finds a corner seam that has not been stitched properly. Should she

   a. repair the seam herself with needle and thread?
   b. stop working and call the supervisor right away to ask her what to do about the problem?
   c. return the sheet to the operator who stitched it for repairs?

Job Opportunities in Home Furnishings Services

KEY IDEAS: Skills acquired through the CVAE Home Furnishings Services program contribute to students' employability in home furnishings occupations.

The area of Home Furnishings Services offers a variety of employment opportunities.

Becoming aware of Home Furnishings Services occupations helps the student select a job suitable to his interests and skills in this field.

WORDS TO KNOW:

assembler
bagger
bander
bed-linen seamstress
counter clerk
cutter
drapery estimator
drapery hanger
drapery measureman
drapery rod assembler
drapery seamstress
drapery-workroom girl
flatwork finisher
header
hemmer
inspector
invoice
launderette attendant
laundress
linen checker
linen-room attendant
linen-room seamstress
marker
quilting-machine operator
receipt
sewing-machine operator
spotter
table girl
washman

Behavioral Objectives	Learning and Evaluation Experiences
Identify places for employment in Home Furnishings Services (C-K)	View a slide presentation or pictures showing places of employment in Home Furnishings Services. List the places of employment shown in the slides. What types of items are produced in each place, or what services are performed? Choose a place of employment that interests you, such as a drapery shop, an interior design shop, a sheet factory, a laundry or dry cleaning establishment, or any other Home Furnishings Service business. Visit such an establishment, and interview the owner or manager to determine what jobs are available there, what qualifications are needed for each job, what the salary is, etc. Report your findings to the class.
List job opportunities in home furnishings (C-K)	View a film or filmstrip on jobs available in home furnishings occupations. What jobs are available? List them on the chalkboard.

Behavioral Objectives	Learning and Evaluation Experiences
	List jobs available in your community in the home furnishings field. The yellow pages of the telephone directory and newspaper "want ads" may provide information on available jobs.
	Make a collage or display of newspaper ads offering positions in home furnishings occupations.
	Listen while a resource person in the field of home furnishings describes jobs related to home furnishings. How many of these jobs are available in your community?
Describe the jobs available in home furnishings (C-C)	Study a stack of cards listing job titles and a stack of cards listing places of employment. Match each job title with the appropriate place of employment.
	Examine pictures illustrating home furnishings occupations. Describe the jobs being performed in each picture. What is the employee's job title. Which establishments or businesses employ people in this job?
Identify the tasks in home furnishings occupations (C-K)	Look at pictures of people working in home furnishings jobs. List the tasks they are performing on the chalkboard.
	Visit several places offering home furnishings employment. Note the tasks performed in various jobs. On returning from the field trip, play this game. Divide into groups, and list the tasks seen on field trip. The group naming the most tasks wins.
	Match (to the appropriate job title cards on a flannel board) pictures of persons performing various tasks (See p. 36 and 75 for example pictures.)

Behavioral Objectives	Learning and Evaluation Experiences
Depict tasks in home furnishings occupations (C-C)	Play "Job Charade." Divide into groups of two or three persons. Have each group select a task to pantomime. Each group has 5 minutes to prepare its act. At the end of that time each group performs the task in pantomime while other students try to guess the task being performed. The winning group receives a reward, or the losing group pays a forfeit.
Relate activities in CVAE Home Furnishings Services to actual occupations (C-Ap)	Play Home Furnishings Rummy to match job titles with correct job descriptions. (See p. 33-35.)
	Use a sort board titled "What's My Job" depicting home furnishings occupations and practice relating specified skills to the correct occupation. (See p. 36-38.)
	Study a display of job titles and numbered home furnishings items and job titles. Write the number of each item beside the title of the job title or titles related to its construction or care. Items might include draperies, window shades, decorator pillows, pillow cases, bedspreads, tablecloths, sheets, etc. Job titles might include table girl, seamstress, hemmer, inspector, cutter, launderette attendant, etc.
	Play "Job Success" to discover skills needed to obtain and keep a job. (See p. 39-43.)

HOME FURNISHINGS RUMMY

PLAYERS: For 2 to 5 players

MATERIALS:
1 deck of playing cards (at least 44 cards--22 for home furnishings terms and 22 for their definitions or uses)
Pieces of white paper cut 2 by 3 inches, to paste on cards (Print, in large letters, a job title on one card and its definition on another)
A master list of terms and definitions for checking books

OBJECT: To be the first player to lay down all the cards in your hand

RULES:

1. Shuffle all the cards together.
2. Deal cards one at a time face down until each player has six cards.
3. Place the rest of the cards face down in the center of the table to form the "Drawing Pile."
4. Turn the top card face upward beside the Drawing Pile to form the "Discard Pile."
5. Each player tries to get rid of his cards by playing "books." A book is two cards--one with a job title, and the other with its matching definition or use.

EXAMPLE OF A BOOK

SPOTTER

USES CHEMICALS AND
STEAM TO REMOVE
STUBBORN STAINS

6. Player to the left of the dealer begins.
7. During his turn, each player draws a card from the top of either the Drawing Pile or the Discard Pile. He tries to form a book, which he lays face upward before him.
8. At this point, other players may "Challenge" the match of a book. If the book is incorrect, the player must pick up the cards and put them back into his hand.
9. At the end of his turn, a player must discard one card to the Discard Pile.
10. A player may form more than one book if he can, but he may only draw and discard once each turn.
11. If a player is unable to make a book, he merely draws and discards.
12. If all cards in the Drawing Pile are used before the game is won, the Discard Pile is shuffled and turned face down to form a new Drawing Pile.
13. The game ends when a player has no cards left in his hand or when no cards remain in either the Drawing or the Discard Pile.

14. If desired, players can play a match (several games) and keep score. The first player to score 50 points wins the match.
15. Scoring for a match:
    + 5 for player going out first
    + 1 for each book any player has made
    + 3 for challenger--if book is incorrect
    - 3 for challenger--if book is correct
    + 3 for player--if book is correct
    - 3 for player--if book is incorrect
16. Optional Play: Any player may "buy" the discard by saying "I'll buy" if the player whose turn it is does not want it. To "buy," he must draw a card from the Drawing Pile plus the discard he's buying. This variation requires more pairs of cards.

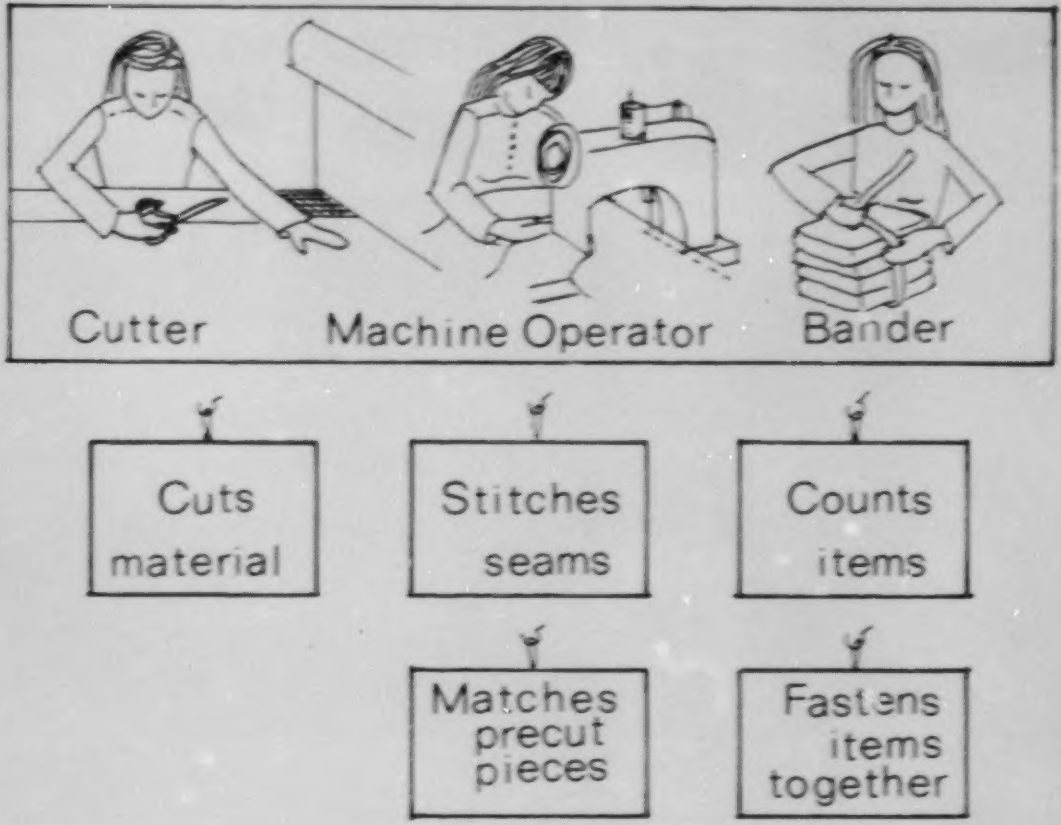
WINNER: The first player to lay down all his cards or, in a match, the first player to score 50 points

HOME FURNISHINGS RUMMY

This is the master list of the job titles and their definitions to be printed on cards for Home Furnishings Rummy.

1. Assembler--collects the findings needed by an operator for constructing a home furnishings item.
2. Bagger--puts completed home furnishings items in bags or boxes for delivery.
3. Counter Clerk--makes out a receipt and turns the bundle over to a marker.
4. Cutter--follows a pattern to cut fabric for home furnishings items.
5. Drapery Estimator--figure total cost of making and installing household accessories such as draperies and window shades.
6. Drapery Hanger--installs draperies in customer's home.
7. Drapery Measurer--calls at customer's home to take measurements for making draperies and window shades.
8. Drapery-Rod Assembler--assembles drapery rods according to customer's order and installs accessory hardware.
9. Drapery Seamstress--operates sewing machine to join precut pieces of fabric to form drapery panels.
10. Drapery-Workroom Girl--determines number of pleats needed in a drapery heading.
11. Header--operates a sewing machine to make heading or casing for curtains and draperies.
12. Hemmer--operates sewing machine equipped with a folding attachment to hem articles such as curtains, draperies, sheets, and pillowcases.
13. Inspector--checks finished items to see that they meet quality standards of the plant.
14. Launderette Attendant--assists customer in using self-service equipment to launder or dry-clean clothes.
15. Laundry Marker--puts identifying symbol on each item so that it may be matched with the customer's receipt.
16. Linen-Room Attendant--receives, checks, and stores linen-room supplies.
17. Linen-Room Seamstress--mends torn linens with needle and thread or sewing machine.
18. Quilting-Machine Operator--guides machine to outline a design on a padded fabric.
19. Sewing-Machine Operator--operates sewing machine to join precut pieces of fabric to form finished sheets, pillows.
20. Spotter--uses chemicals and steam to remove stubborn stains.
21. Table girl--completes handwork on draperies, such as hemming, spacing pleats, and attaching lining.
22. Washman--puts several hundred pounds of sheets in a huge washing machine.

"WHAT'S MY JOB?"


Cutter
Machine Operator
Bander
Cuts material
Stitches seams
Counts items
Matches precut pieces
Fastens items together

"WHAT'S MY JOB?"

JOB TITLES:

1. Select the "job title" card that matches the sketch on the sort board.
2. Hang your choice on the hooks directly under the sketch.
3. There is only one correct answer for each sketch, so you will have extra job title cards.
4. Have your teacher check your answers when you have finished.

JOB TASKS:

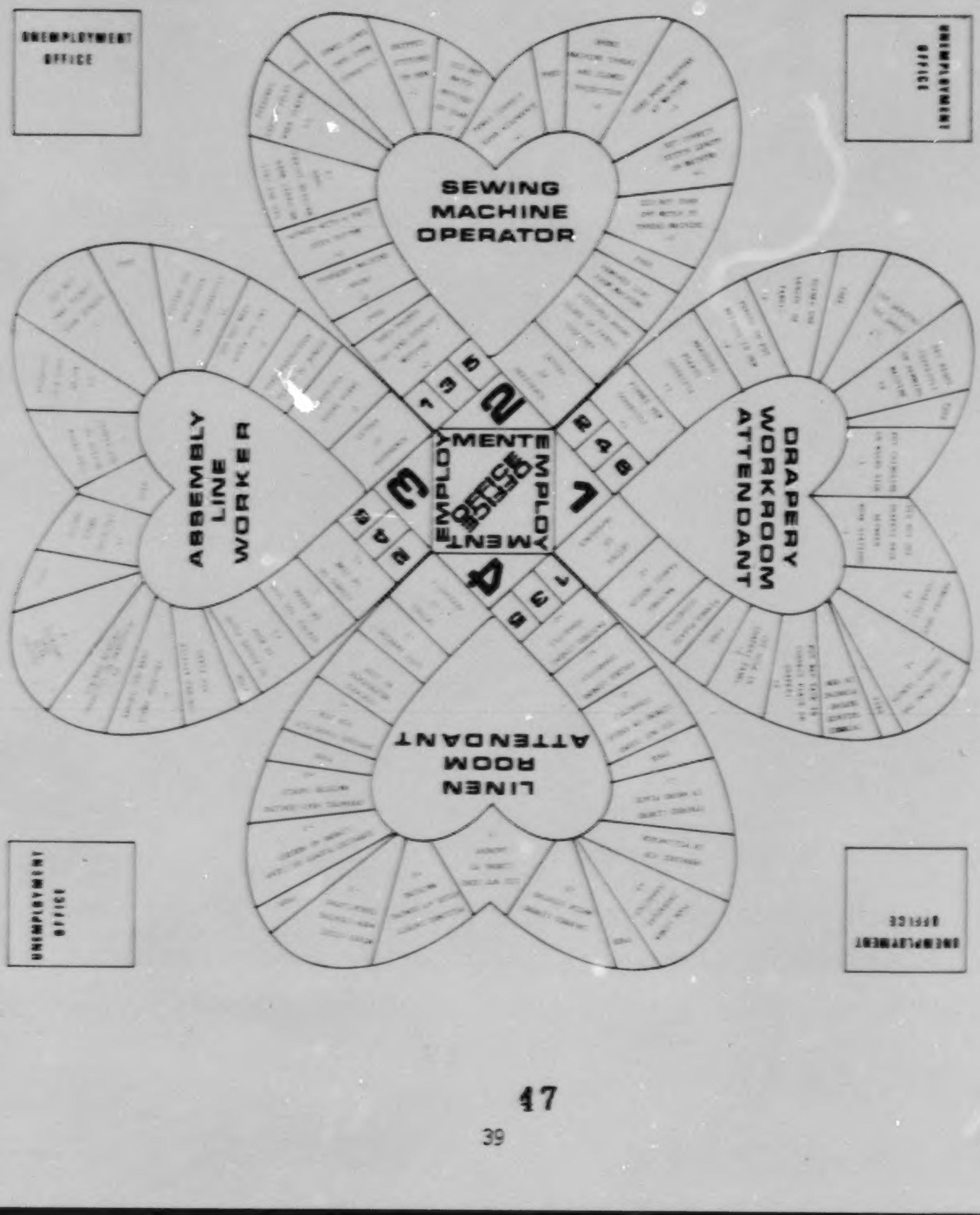
1. Select from the deck of task cards the name of the task or tasks performed in each job.
2. Hang the choice or choices directly under the name of the job.
3. Remember, for some jobs there is more than one correct answer.
4. Ask the teacher to check your answers when you have finished.

SORT BOARD

Job Title	Tasks
Assembler	Collects the findings.
Bander	Counts items. Fastens items together.
Counter Clerk	Makes receipt on bundles. Turns bundles over to marker.
Cutter	Cuts fabric. Folds lengths. Follows pattern.
Hemmer	Puts in hems. Operates blindstitch machine.
Inspector	Examines items periodically. Checks for flaws on items. Examines finished items.
Marker	Pins fabrics. Places identifying symbol or label on item.
Bagger	Wraps items in protective materials. Boxes items. Seals cartons.
Rod Assembler	Assembles rods according to customer's order. Installs accessories hardware.
Sewing-Machine Operator	Stitches seams. Matches precut pieces. Folds panels.
Spotter	Removes spots with chemicals. Operates a steam gun.
Table girl	Puts headings in draperies. Spaces pleats. Presses headings in draperies.

NOTE: Other Job Titles and Job Tasks may be added. Refer to the checklist for Home Furnishings Rummy, p. 35.

JOB SUCCESS


UNEMPLOYMENT OFFICE
UNEMPLOYMENT OFFICE
SEWING MACHINE OPERATOR
ASSEMBLY LINE WORKER
DRAPERY WORKROOM ATTENDANT
LINEN ROOM ATTENDANT
EMPLOYMENT OFFICE
1
2
3
4
1 3 5
2 4 6
1 3 5
2 4 6
UNEMPLOYMENT OFFICE
UNEMPLOYMENT OFFICE

JOB SUCCESS

PLAYERS: For 6 to 8 players

MATERIALS: One marker for each player, die, game board, letters of reference. Note: A spinner may be substituted for the die.

OBJECT: To be the first player to complete training in all four jobs or the player to receive the most letters of reference from previous employers.

RULES:

1. Each player chooses a marker and places it in the Employment Office at the center of the board.
2. Players roll die to decide who plays first. The player with the highest number plays first, and so on. In case of a tie, the players tying must roll again.
3. On the first turn, a player rolls to see if any jobs are available. If a "1" is rolled, there is an opening as a drapery-workroom attendant. If a "2" is rolled, there is an opening as a sewing-machine operator. If a "3" is rolled, there is an opening as an assembly-line worker. If a "4" is rolled, there is an opening as a linen-room attendant. A roll of "5" or "6" means that no jobs are open, and the player must wait until his next turn to apply.
4. If a player throws a "1," "2," "3," or "4" on the first turn, he has the choice of applying for the job that is open by placing his marker on the space marked with the number thrown, or he can decide not to apply for that job and hope to find a better opening on his next turn. The second time a player finds a job open, he must take it because by this time he needs the money.
5. Any number of players can enter the same job.
6. After a player applies for a job, he must successfully complete the interview before being hired. A player applying for the position of linen-room attendant or sewing-machine operator can complete the interview by throwing a "1," "3," or "5". A player applying for the job of assembly-line worker or drapery-workroom attendant can complete the interview by throwing a "2," "4," or "6."
7. When a player successfully completes an interview, he is hired and may place his marker on the space marked with the number shown on the die.
8. The player is now ready to begin training for the job. On each following turn, the player moves his marker the number of spaces indicated on the die.
9. When a player lands on a space with a written phrase, he must read the phrase aloud to indicate how his training is progressing. If the space has a number written in it, the player must move ahead or go back the number of spaces indicated.

10. Once training has begun, a player is fired if another player's roll causes him to land on the same space. A player can be fired only when another player's roll causes him to land on the same space, not as a result of spaces moved for rewards or penalties.
11. The fired player must move his marker to the nearest Unemployment Office. This move ends the player's turn.
12. Free spaces are safe. If two players land on a free space, neither is fired.
13. Once a worker is fired, it is often difficult for him to find another job. A player who has been fired must roll a "2" or "5" before returning to the Employment Office to apply for another job.
14. A player continues moving around the board until he completes training for one job. When training for the job is complete, the player receives a letter of reference from his employer and returns to the Employment Office to apply for a new job. In this game, the player must apply for a job related to home furnishings for which he has not already been trained.
15. Play continues until one player has completed training for all four jobs or until time is called.

WINNER: The first player to complete training for all four jobs or the player with the most letters of reference when play ends is the winner. If two players have the same number of references when time is called, the winner is the player who has completed the most spaces toward the next job.

LETTER OF REFERENCE

Dear Sir:

_______(Name)_______ has been employed with our firm for several months. Having successfully completed training _______(Name)_______ is a qualified _______(Position)_______. This training will help _______(Name)_______ to become a good worker in similar jobs.

Sincerely,

PHRASES TO BE WRITTEN ON SPACES OF
"JOB SUCCESS" GAME BOARD

	Assembly-line Worker
+ 1	Signed in on time
- 1	Stayed too long on break
+ 3	No errors found in work
	Free
- -	Checked article for flaws
+ 2	Stacked bundles correctly on handtruck
- 2	Visited with next operator
- 2	Banded too many items together
	Free
+ 1	Folded items correctly
	Free
- 1	Used extra motion to get fabric
+ 3	Produced 20 percent over quota
- 1	Did not take ticket from bundle
	Free
+ 2	Filled out production card correctly
- 2	Did not meet quota for day
- -	Tied production ticket to bundle
- 2	Inspector found flaws

	Sewing-Machine Operator
+ 2	Used proper "get and dispose" motions
	Free
- 2	Threaded machine wrong
+ 2	Worked with a fast, even rhythm
- 3	Did not call mechanic when machine locked down
+ 3	Followed safety rules when sewing
	Free
- -	Sewed label into item correctly
- 1	Skipped stitches on hem
- 2	Did not match notches on seam
+ 1	Sewed correct seam allowance
	Free
- 2	Broke machine thread and slowed production
- 1	Used poor posture at machine
+ 1	Set correct stitch length on machine
- 2	Did not turn off motor to thread machine
	Free
- -	Removed lint from machine
- 2	Stitched wrong sides of fabric together

Drapery-Workroom Attendant

+ 1	Pinned hem correctly
+ 3	Measured pleats correctly
- 2	Forgot to put weights in hem
- 2	Ruined one length of fabric
	Free
- 3	Cut lengths too short
+ 2	Set bight correctly on hemming machine
	Free
- 3	Put crinoline on wrong side
- 1	Did not use drapery rack between work stations
+ 2	Removed spot correctly
+ 2	Cut lining the correct length
	Free
+ 2	Put bar tack in correct place on drapery
- -	Trimmed selvage before pinning hem
	Free
- 2	Cut hole in drapery panel
- -	Pinned pleats correctly
+ 2	Matched fabric design

Linen-Room Attendant

+ 2	Patched linens correctly
+ 1	Folded linens correctly
- 2	Did not count linens on shelf correctly
	Free
- 1	Stacked linens in wrong place
- -	Repaired rip in pillowcase
+ 3	Took linen inventory correctly
	Free
- 2	Dropped linens while storing
- 3	Did not send linens to laundry
+ 2	Followed safety rules at sewing machine
- 2	Mixed sizes when storing tablecloths
	Free
+ 3	Supplied plenty of clean linens as needed
+ 2	Operated heat-sealing machine safely
	Free
+ 1	Dressed correctly for job
- -	Stacked bedspreads by size
- 3	Lost napkins

CONCEPT: Design

JUSTIFICATION:

To create attractive home furnishings items, an understanding of the elements and principles of design is essential. A knowledge of good design principles gives the student tangible tools to use in creating home furnishings items. A study of the elements and principles of design will help the student to develop sensitivity to good design and skill in creating good designs.

OVERALL OBJECTIVES:

Analyze the use of design principles in home furnishings items (C-An)

Choose to employ the elements and principles of design in making home furnishings items (A-V)

Create pleasing home furnishings items through the application of the elements and principles of design (C-S)

Elements of Design

KEY IDEAS:

A design is made up of lines, shapes, spaces, colors, and textures.

Design elements are tools used for creating desired effects in home furnishings.

The elements of design work together to produce a pleasing total effect.

The over-all appearance of home furnishings is affected by the use of line, space, color, texture, and shape.

Knowing how to use design elements aids the worker in achieving a pleasing home furnishings item.

WRODS TO KNOW:

design
elements
color
line
shape
space
texture

Behavioral Objectives	Learning and Evaluation Experiences
Identify the elements of design (C-K)	View a filmstrip showing elements of design. Name the elements of design depicted in the filmstrip. Discuss an appropriate definition for each design element.
	Watch a flip chart presentation on the elements of design. (Each element should be named, represented with a picture or example, and defined in simple terms.)
	Present a "Home Furnishings Show" depicting the elements of design. For example, wear posters, or carry home furnishings items which show and design elements. Emphasize the represented design element by outlining it with yarn or construction paper.
Give examples of the elements of design (C-C)	Work in groups to find a picture or pictures in magazines illustrating the elements of design. Point out as many elements as you can find in one picture.

Behavioral Objectives	Learning and Evaluation Experiences
Name the basic lines (C-K)	Study a handout sheet showing the basic lines, including vertical, horizontal, diagonal, curved, and angular lines and describing the effect each creates. Practice drawing vertical, horizontal, diagonal, curved, and angular lines. Take pipe cleaners and make as many kinds of lines as you can recall. Glue these on construction paper or poster paper. Discuss the effect of each type of line.
Give examples of lines found in home furnishings items (C-C)	Play the game, "What's My Line?" Divide into two teams. Each team will attempt to determine the direction of the dominant lines in illustrations of home furnishings items viewed on transparencies. All members of the team will work with other teammates to determine the lines which dominate. Watch as the teacher uses transparency overlays of the dominant lines to show the correct line. The team which correctly identifies the dominant lines in the most illustrations wins. Look at the home furnishing items in the classroom or laboratory. Use yarn to illustrate basic lines of selected objects. Identify the line used and describe how the line makes you feel. Which lines suggest masculinity? Femininity? Activity? Restfulness? Lay transparency acetate over a magazine picture, and draw the dominant lines. Hold the transparency up, and identify the lines.

Behavioral Objectives	Learning and Evaluation Experiences
Discover lines in home furnishings items (C-Ap)	Play "Line Hunt." Choose a leader. Sit in a circle. Begin by slapping knees, clapping hands, and snapping fingers in rhythm with leader. Leader begins by stating the name of person to the right while clapping continues in unison. For example: the leader would slap-clap-snap and say "Sue," then slap-clap-snap and say "horizontal." Sue would then slap-clap-snap and say "bookshelf."
Identify the basic shapes in home furnishings items (C-K)	Look at posters of the basic shapes found in the home, such as the square, the rectangle, the triangle, the circle, the L-shape, the U-shape, and the T-shape. What element of design forms each shape? Name the kinds of lines that combine to form each shape.
Illustrate the basic shapes (C-C)	Clip basic shapes out of construction paper, and locate pictures of home furnishings items that illustrate these shapes. Share your pictures with the class.
	Divide into groups and look through magazines to find illustrations of the basic shapes. Discuss the effect created by each shape. For example, squares and rectangles seem stable, while circles seem more flexible.
Cite the effect of space in home furnishings items (C-K)	Listen to a discussion of space. What is space? Consider these points: Space is all the area within our range of vision. Space is organized according to the relationship of the shapes, textures, and colors within the space to the whole space. The farther apart objects are, the more conscious we are of space. The closer objects are, the more conscious we are of shapes.

Behavioral Objectives	Learning and Evaluation Experiences
	Look at the effect of space on fabrics used in home furnishings items. Note the way space in the home furnishings item is affected by the spacing of the design.
Give examples of the effect of space in home furnishings items (C-C)	Look at the space in design swatches of fabrics used in home furnishings. Describe your feelings about each swatch. Where and in what kind of room would each swatch look best? Which swatch would you use to make a sofa look larger? Which swatch would make a sofa look smaller? Give reasons for your choices.
Identify the use of color in design (C-K)	Study a handout showing the color wheel. How are the colors arranged on the color wheel? Name the primary, the secondary, and the intermediate colors. Which colors are warm? Which are cool? What three characteristics do all colors have? Note these three characteristics which all colors have. 1. Hue--name of color 2. Value--lightness or darkness of color 3. Intensity--brightness or dullness of color
	Make a color chart using whatever medium you choose. Examples: paper flowers, mobile of colored birds, display of related objects, or daisy with each petal a different color.
Identify color schemes used in design (C-K)	Look at pictures showing color schemes such as monochromatic, complementary, analogous, triad, accented neutral, and split complementary.

Behavioral Objectives	Learning and Evaluation Experiences
Illustrate color schemes (C-C)	Find pictures or objects illustrating various color schemes. Make a bulletin board showing each type of color scheme as found in magazine pictures.
Explain the effect of color in home furnishings items (C-C)	Use tempera paint, crayons, fabric swatches, vinyl swatches, or wallpaper samples, and color mimeographed illustrations to make a home furnishings item look larger or smaller as directed on the sheet. What colors are used to make an item look larger? Smaller? Which element of design can be used along with color to make an item look taller? Wider?
Define texture as it applies to home furnishings items (C-K)	Listen to a definition of texture. List these points. Texture is the surface quality of an object. It is the way an object feels. Texture may be described by such words as smooth, rough, soft, hard, slippery, fuzzy, sharp, etc.
	Examine samples of fabrics such as nylon, acetate, velvet, fur, cotton, wool; samples of flocked and plain wallpaper; samples of carpet such as sculptured and shag. Note differences in the textures of the samples. Sort the samples into groups of similar textures. What words would you use to describe the textures of each sample?
Describe texture differences (C-C)	Collect examples from magazine pictures or home furnishings establishments, of textures that would be appropriate for use in a room used by a teenage football player, a young female collector of dolls and stuffed animals, a young male collector of rocks and arrowheads. Explain why you think the samples you selected for each could be used together. What are some words you would use to describe the textures of the samples?

Behavioral Objectives	Learning and Evaluation Experiences
	Examine and then describe the difference between the texture of the leaves of African violets and cacti. List the words describing each on the chalkboard. What fabrics fit these same descriptions?
Show the relationship of the elements of design to home furnishings items (C-Ap)	Select a home furnishings item and discuss the elements of design found in the item. What type of lines are used to form the item? What is the item's basic shape? Is the item's texture rough or smooth? What effect does the color scheme have on the item?
Use design elements in home furnishings items (C-Ap)	Prepare sample window coverings, or use suitable illustrations to show the effects of the elements of design on home furnishings items.
	Construct simple home furnishings items, applying the elements of design to achieve different effects.
Point out design elements in specific home furnishings items (C-An)	Analyze a specific home furnishings item to point out the types of lines, the shapes, the textures, and the colors that make up the item. Determine the effects of each element of design on the item. How could you change one or more of these elements to make the item appear larger or smaller?

Principles of Design

KEY IDEAS: Selection and arrangement of line, color, space, shape, and texture are determined by the principles of design.

Principles of design determine the location of fabric patterns and trims on home furnishings items.

The principles of design should work together to produce an impression of unity with interesting variety.

WORDS TO KNOW:
principles
proportion
balance
rhythm
dominance
emphasis
harmony
subordination

Behavioral Objectives	Learning and Evaluation Experiences
Identify the principles of design (C-K)	View transparencies or pictures showing the principles of design: proportion, balance, rhythm, emphasis, and harmony. Name the principles of design and define each. Note these definitions. 1. Proportion -- a pleasing relationship among all parts of the design in relation to each other and to the whole. 2. Balance -- equal distribution of weight in a design. 3. Rhythm -- accents to form a path for the eye to travel. 4. Emphasis -- dominance and subordination leading the eye to the most important part of the design first and then to the other parts according to their importance. 5. Harmony -- an impression of unity with interesting variety created when the principles of design are correctly combined. Divide into groups. Watch as the teacher arranges objects to illustrate each principle of design. Each group should try to name and then define the principle of design illustrated. A team scores one point for correctly identifying the principle and two points for a correct definition. The team scoring the most points wins.

Behavioral Objectives	Learning and Evaluation Experiences
Describe each principle of design as it affects home furnishings items (C-C)	Study the designs on samples of drapery fabrics, wallpaper, pillow and cushion covers. Explain how the principles of design are used in each of the samples. How can proportion, balance, rhythm, emphasis, and harmony affect the construction of home furnishings items, for example, cutting fabric so designs will be centered on the cushion?
Apply the principles of design to specific situations (C-Ap)	Work in groups to summarize the principles of design. Present each summary to the class in an interesting way. Examples: pictures, flannel boards, or skits.
	Look at home furnishings items such as pillows, cushions, place mats, draperies, linens, upholstery fabrics, etc. Is the proportion of the design good in relation to the rest of the item? Does the shape of the design harmonize with the shape of the item? Does the design look balanced on the item? What part of the item is emphasized? How is this emphasis achieved, e.g., through color, size, space, or texture? How is rhythm achieved, e.g., through a varied repetition of colors or forms? Do the elements work together to form a harmonious whole?
	Construct a home furnishings item such as a pillow sham, a place mat, or napkins, using scraps of fabric to illustrate or emphasize one of the principles of design.
	Use the principles of design in covering chair seats, and constructing draperies, shades, linens, etc.

CONCEPT: Equipment and Safety

JUSTIFICATION:

To be qualified for a home furnishings job, the CVAE student must be familiar with tools and equipment and know how to safely use and care for them. Factory supervisors explain that after a specified training period, an employee must be able to safely operate and care for equipment to retain his job. The worker who uses equipment properly and gives it reasonable care reduces breakdown time, increases production, and receives higher earnings. Accidents and misuse of equipment are expensive to the employer and weigh heavily when promotions and raises are considered.

Safety in use and care of equipment must be a principal consideration both in the CVAE classroom and in home furnishings jobs. Employers prefer safe and efficient workers, and when safety rules are followed, there are fewer chances for accidents to occur. Accidents result in personal injuries, lost time, and decreased earnings; whereas, safe procedures contribute to personal safety, increased production, and higher earnings. Safe, proficient workers protect themselves and others from injury and protect the equipment they use from damage.

OVERALL OBJECTIVES:

Relate each piece of equipment to its use or uses (C-Ap)

Accept responsibility for caring for tools and equipment (A-V)

Apply safety rules in handling and operating tools and equipment (C-Ap)

Use tools and equipment safely and efficiently (P-M)

Choose to follow safety rules in handling and operating tools and equipment (A-V)

III. EQUIPMENT AND SAFETY
REFERENCE GUIDE

Information needed by employees in Clothing Services and by employees in Home Furnishings Services has a number of commonalities. Much of the information on equipment and techniques which must be covered in CVAE Home Furnishings Services was included in the publication, Clothing Services. This material has not been duplicated in Home Furnishings Services.

The following chart shows the pages in both Clothing Services and Home Furnishings Services which cover each topic. The teacher should select the appropriate experiences from both books in order to adequately cover each topic. (In the General Home and Community Service program, information which is common to both Clothing Services and Home Furnishings Services should be covered only in the one offered first during the school year.)

TOPIC	PAGES IN CLOTHING SERVICES	PAGES IN HOME FURNISHINGS SERVICES
A. Tools and Equipment	33 - 41	57 - 68
B. Domestic Sewing Machines		
Parts and Care	42 - 43	
Operation	70 - 81	
C. Industrial Sewing Machines		
Parts and Care	44 - 48	
Operation	82 - 96	
Bar Tack		60, 68
D. Pressing Equipment	49 - 53	
E. Safety	54 - 59	61

Tools And Equipment

KEY IDEAS: Safe use of tools and equipment can prevent accidents.

Power sewing machines require special care for safe operation.

Using tools and equipment correctly results in better production.

A variety of specialized power equipment is used in constructing many home furnishings items.

WORDS TO KNOW:

bar tack
bar tack machine
push pins
work table
safety
precautions
glue gun
cutting table
rod cutter
tailor's shears
staple gun
drapery rack

Behavioral Objectives	Learning and Evaluation Experiences
Identify tables used in the construction of home furnishings items (C-K)	View labeled transparencies of tables used in construction of home furnishings items construction. Observe diagrams of a work table and a cutting table. Cite the tasks for which each table is used. (See p. 63.) Examine tables used in home furnishings items construction. Name the coverings and paddings used on each table. Why is each surface especially good for each table?
Identify uses of tables in the construction of home furnishings items (C-K)	Visit a drapery workroom to see ways in which tables are used in drapery construction. Examine pictures or watch a demonstration showing how tables are used in construction of home furnishings items. What activities can be performed at each table? How does the construction of the table save the worker time and energy?
Describe ways tables are used in the construction of home furnishings items (C-C)	Watch a demonstration showing how fabrics are handled on tables. Then illustrate ways to measure and cut fabric on the tables, and ways to pin and press fabrics on the tables.

Behavioral Objectives	Learning and Evaluation Experiences
Practice using the tables correctly when constructing home furnishings items (P-GR)	Construct a simple home furnishing item such as a pillow, napkin, place mat, dishcloth, etc., using the tables to cut, mark, and pin the fabric for the item. Have the teacher or a group of classmates evaluate your work techniques. How could you improve your efficiency at the work tables? Apply proper construction techniques and time-saving techniques when working at tables to construct home furnishings items.
Identify small equipment used in the construction of home furnishings items (C-K)	Examine a display of small equipment used in constructing home furnishings items. The display might include a rod cutter, staple gun, glue gun, glue, push pins, bolts, screws, screw driver, hammer, tailor's shears, nails, press cloth, and a pocket apron. Listen to a description of each tool and a list of its uses.
Describe small equipment used in constructing home furnishings items (C-C)	Play the "Fill-Ins" game, and complete the names of small tools and equipment by filling in the missing letters. The first student to correctly complete all the words is the "Equipment Expert." (See p. 62.) Play "Name That Tool." Divide into two teams. Have one player from each team go to the back of the room. The teacher should begin reading a description of a home furnishings tool. When a player thinks he knows the name of the tool, he runs to the front of the room and writes the name on the board. Once a player starts toward the front of the room, he must continue there and write the name of a tool on the board. If a player writes the wrong tool, he cannot write another name on the board. The other player then gets a chance to hear all the clues before he has to name a tool. The first player to write on the board the correct name of the tool scores a point for his team. Two new players then repeat the game with a new tool. The team scoring the most points wins.

Behavioral Objectives	Learning and Evaluation Experiences
Identify uses of small equipment for constructing home furnishings items (C-K)	Listen as a training instructor or a home furnishings manufacturer names the uses of small equipment. View a slide presentation or bulletin board display of pictures showing how small equipment is used in the construction of home furnishings items. View a display or transparency of small tools used in the construction of home furnishings items while the teacher cites the uses of each tool. (See pp. 64-67.)
Give examples of the uses of small equipment in the construction of home furnishings items (C-C)	Play the "Match Game." Divide into three teams. Select one player from each team to be the contestant. Each team's remaining players form a panel. Only one team plays at a time. The teacher or leader reads the name of a tool. Each member on the panel writes down one use of the tool named, and puts his pencil down when he's finished. The contestant then names out loud a use of the tool. One by one the panel members turn up their cards. Any card with the same use written on it as the one named by the contestant is a "Match" and scores one point for the team. Teams rotate turns until time is called. New contestants may also be selected. The team scoring the most points wins.
Use small equipment when constructing home furnishings items (P-GR)	Watch a demonstration showing the correct way to use small tools when constructing home furnishings. Make a chart listing each tool, its uses, and guidelines for the correct use of it. Construct a simple home furnishings item, such as a pillow, place mat, dishcloth, etc., using appropriate tools and following correct techniques. Have the teacher or a group of classmates evaluate whether you used the correct tools and whether you used each tool correctly. Would you use a different tool the next time you constructed this item? Did you choose the correct tool, but not use it correctly? How should you have used the tool?

Behavioral Objectives	Learning and Evaluation Experiences
	Construct a variety of home furnishings items, applying the procedures for the use of small tools observed in the previous demonstration and/or listed on the chart constructed during the demonstration.
Identify the parts of a bar tack machine (C-K)	View a transparency of a bar tack machine. (See p. 68.) Listen as the instructor names each of the parts and points out where each is located.
	Examine a bar tack machine in the lab. Point out each part as the teacher names it.
Describe ways a bar tack machine differs from other power machines (C-C)	Examine a bar tack machine, a serger, a lockstitch machine, and a blindstitch machine. Explain how a bar tack machine is different from these other power machines. Answer questions such as: Which machines have bobbins? Which machines have more than one needle? What kind of stitch does each machine make? Draw a sketch of the stitches each machine makes.
Identify the uses of the bar tack machine (C-K)	Watch as the instructor operates the bar tack machine on a sample pleat. Examine the stitching. Is there another machine that makes this type of stitch? How could this stitch be made if you did not have a bar tack machine? What two tasks does the bar tack machine perform?
Illustrate the uses of the bar tack machine (C-C)	Find examples of home furnishings items that have been tacked with a bar tack. Share examples with the class, and keep a list of the home furnishings items for which a bar tack machine is needed.
Operate the bar tack machine correctly (P-GR)	Practice using the bar tack machine to tack drapery pleats on sample fabrics.
	Use correct procedures and a smooth rhythm when stitching various home furnishings items with a bar tack machine.

Behavioral Objectives	Learning and Evaluation Experiences
Identify safety precautions to be followed in the use of laboratory equipment (C-K)	Study a display or chart showing safety precautions to be followed when laboratory equipment is used. Include such precautions as these. 1. Never attempt to sew on an unfamiliar machine without first studying the manufacturer's operation handbook. 2. Turn machine off when changing a needle or replacing machine parts. 3. Use the correct needle for the particular weight of fabric. 4. Replace worn parts with identical new ones. 5. Keep your eyes on machine and your work when sewing. 6. Clean machine as recommended in operator's manual. 7. Use hammers carefully to prevent smashed thumbs and fingers. 8. Use glue gun carefully to prevent burns. The liquid glue squirts out of the gun at a temperature of 360° F. or 182° C. See Clothing Services, pp. 54-59 for additional learning experiences.
Give examples of hazards that can occur if safety precautions are not followed (C-C)	Illustrate with cartoons the accidents which may result from failure to follow safety precautions in the laboratory. As part of the caption of each cartoon, indicate how the accident could have been prevented. Point out any safety hazards present in the laboratory and suggest ways to eliminate these hazards.
Employ safety precautions when working in the laboratory (P-GR)	Use appropriate safety precautions in the laboratory, to prevent accidents and increase work efficiency when constructing home furnishings items.

FILL-INS

DIRECTIONS: Fill in the missing letters to make short words which name tools or supplies used in home furnishings. The first and last letters of each word are given. For instance B __ __ S may be filled in with an I and an A, so that it spells BIAS. To make the game more difficult, add words requiring more letters.

B __ __ S

S __ __ M

G __ __ __ __ R

I __ __ N

P __ N

H __ M

R __ D

T __ __ M

H __ __ K

R __ __ K

S __ __ __ W

G __ __ E

L __ N __ N

N __ __ L

R __ L __ R

B __ __ T

P __ E __ S

A __ R __ N

T __ __ E

S __ __ __ R S

T __ __ K

S __ __ P __ E

ANSWER KEY

BIAS

SEAM

GATHER

INCH

PIN

HEM

ROD

TRIM

HOOK

RACK

SCREW

GLUE

LINEN

NAIL

RULER

BOLT

PRESS

APRON

TAPE

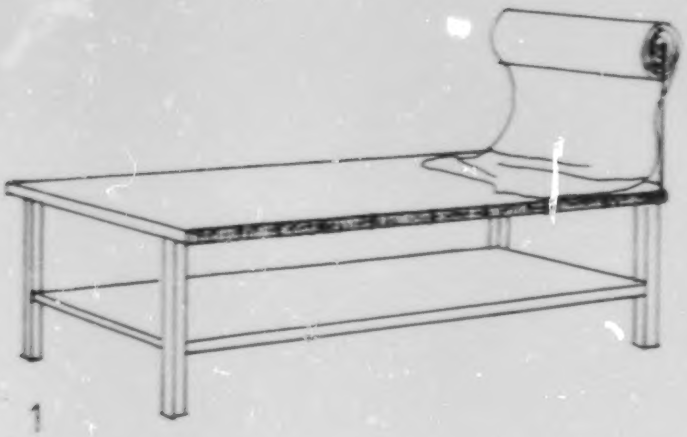
SHEARS

TACK

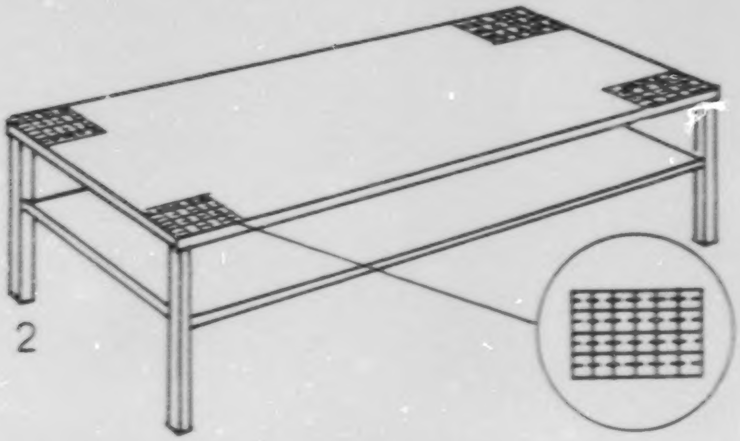
STAPLE

TOOLS AND EQUIPMENT

1. Cutting table--4 X 8 foot table with smooth top. A tape measure along the edge aids in measuring fabrics. A roller mounted on one end of the table holds the fabric for easy access.

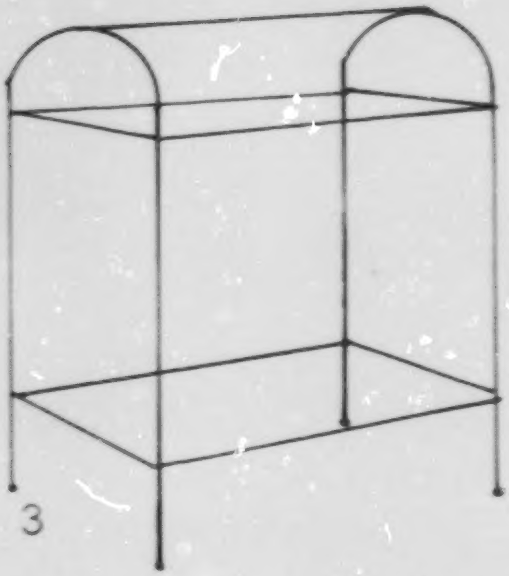


1



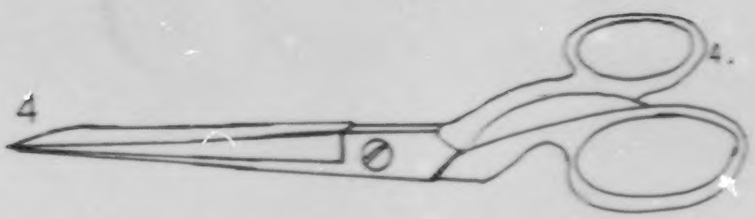
2

2. Work table--4 X 8 foot table padded with cotton batting and covered with canvas. Corners are marked every 1/2 inch for easy measuring

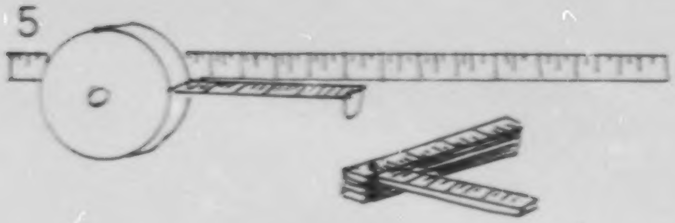


3

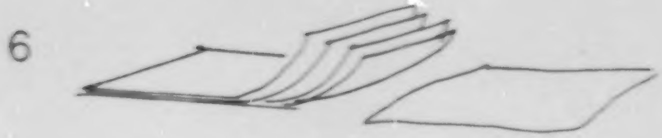
3. Drapery rack--used to hold and carry draperies between work stations.



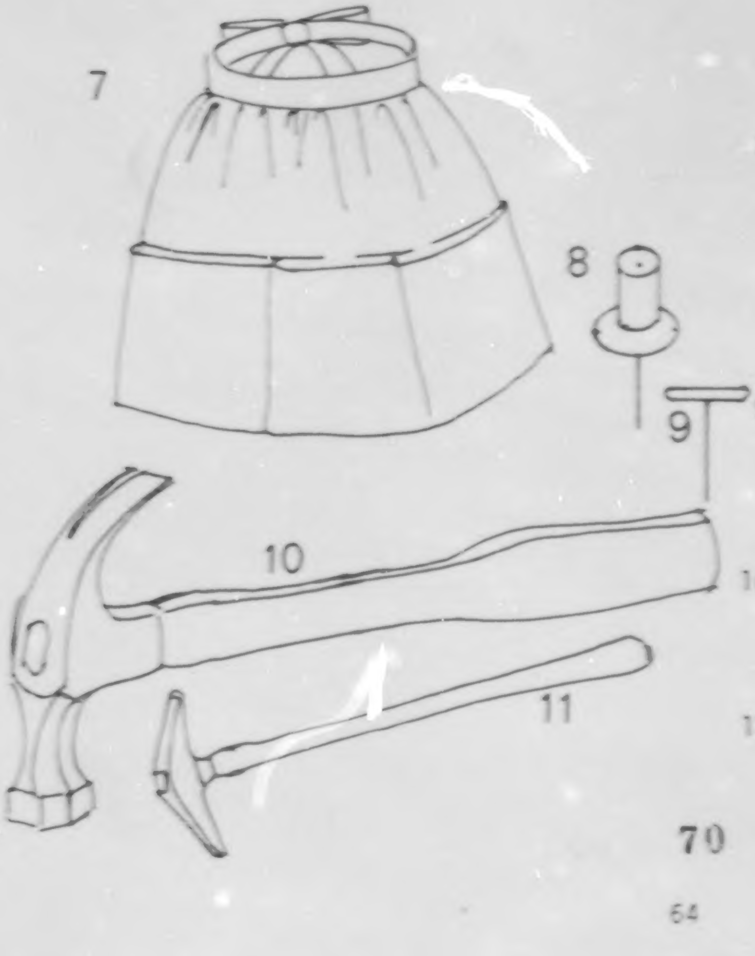
4. Tailor's shears--used for cutting drapery or other fabric. Should have a bent handle. Blades vary from 9 to 12 inches in length.



5. Steel tape, folding ruler, and yardstick--used to measure hems and pattern measurements required for home furnishings items.



6. Tissue paper and pressing cloth--used in pressing home furnishings items.



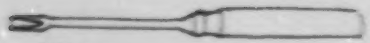
7. Pocket apron--used to carry small tools for easy reach in the construction of draperies and other home furnishings items.

8. Push pins--used in tabling draperies to hold fabric tight but not stretched. Also used in the construction of window accessories like valances to hold fabric and trim in position while they are stapled or glued.

9. T-pins--used during the tabling of draperies to hold fabric in position for hemming and to mark the return and the overlap.

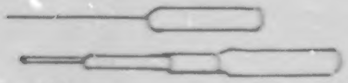
10. Claw hammer--used to drive nails for making cornice boards and other window headings.

11. Tack hammer--used to tack fabric to frame in upholstering furniture.



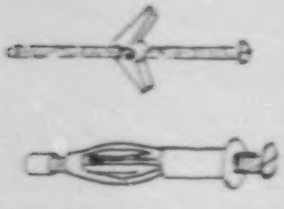
12

12. Screw driver--used in drapery installation to turn screws into the wall.



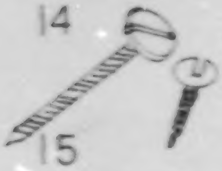
13

13. Awl or ice pick--used to make starter holes for screws and bolts.



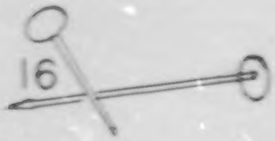
14

14. Bolts--used in drapery installation to mount rods for heavy draperies. Toggle bolts and molly bolts are used on sheetrock and hollow walls because once screwed into the wall they open for added support.



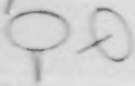
15

15. Screws--used to mount rods in drapery installation.



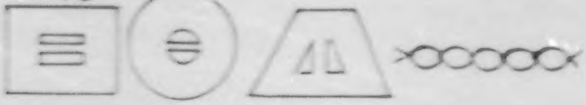
16

16. Nails--used to fasten boards together for cornices and other headings.



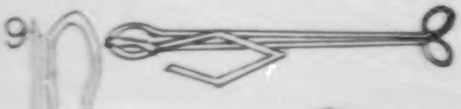
17

17. Tacks--used to attach fabric to frame in upholstering furniture.



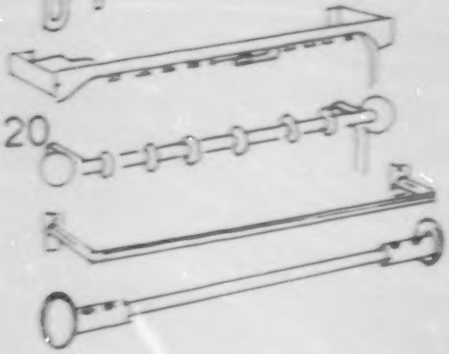
18

18. Weights--sewn in hems of draperies to help them hang smoothly. Weights come in a variety of shapes and by-the-yard chains.



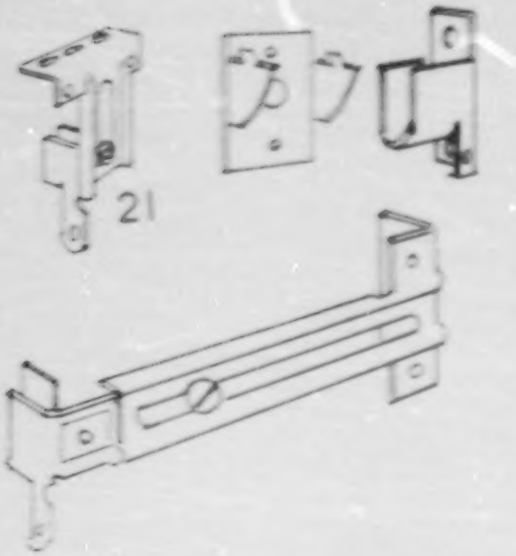
19

19. Hooks--used to hang draperies from rod. Available in a variety of sizes.



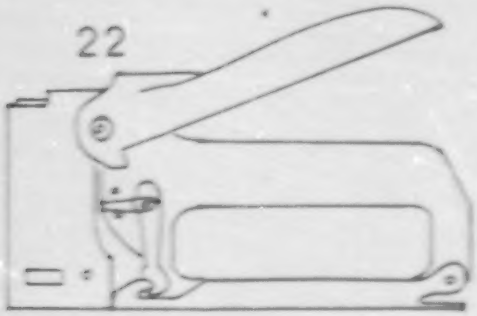
20

20. Rods--slender bars from which draperies are hung by hooks, rings, or clips. Mounted on two or more brackets and placed across the window.

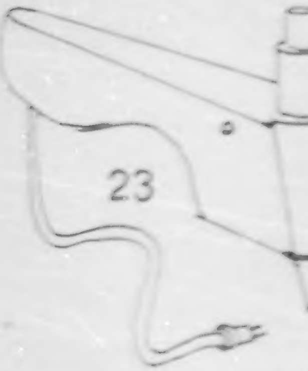


21. Brackets--used to mount rods. One end is fastened to the wall, and the rod is connected to the other end.

22



22. Staple gun--used in attaching shades to rollers and in making window accessories or upholstering. Use 3/16-inch staples for attaching shades to rollers.

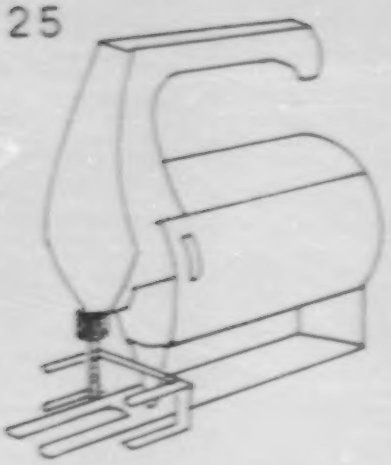


23. Glue gun--used in attaching trim to shades and other window accessories. Sticks of glue melt in the gun, and the hot glue comes out at about 360° F. or 182° C. Observe safety precautions to prevent burns.

24

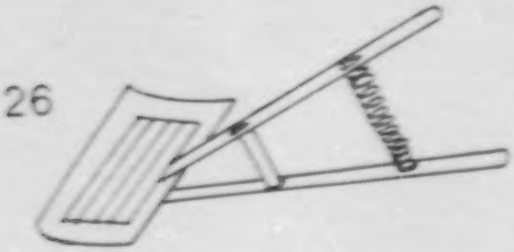
24. Glue--a white water-base glue used to hold trim or fabric in place, to prevent raveling of fabric on shade edges, to piece fabric on lambrequins, or to attach lining to draperies at heading.

25



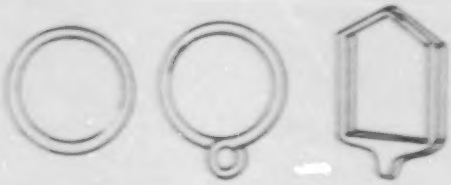
25. Rod cutter--used to cut drapery rods and curtain rods to desired lengths.

26



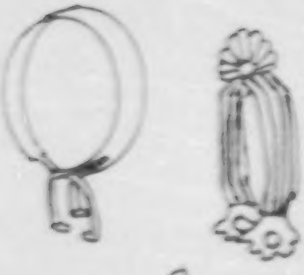
26. Clamps--used to hold draperies in place on the work table during the tabling process.

27



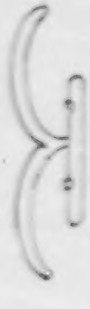
27. Rings--sewn or hooked to curtains or draperies to hang them from rods. May be round or oblong to fit on round or flat curtain rods.

28

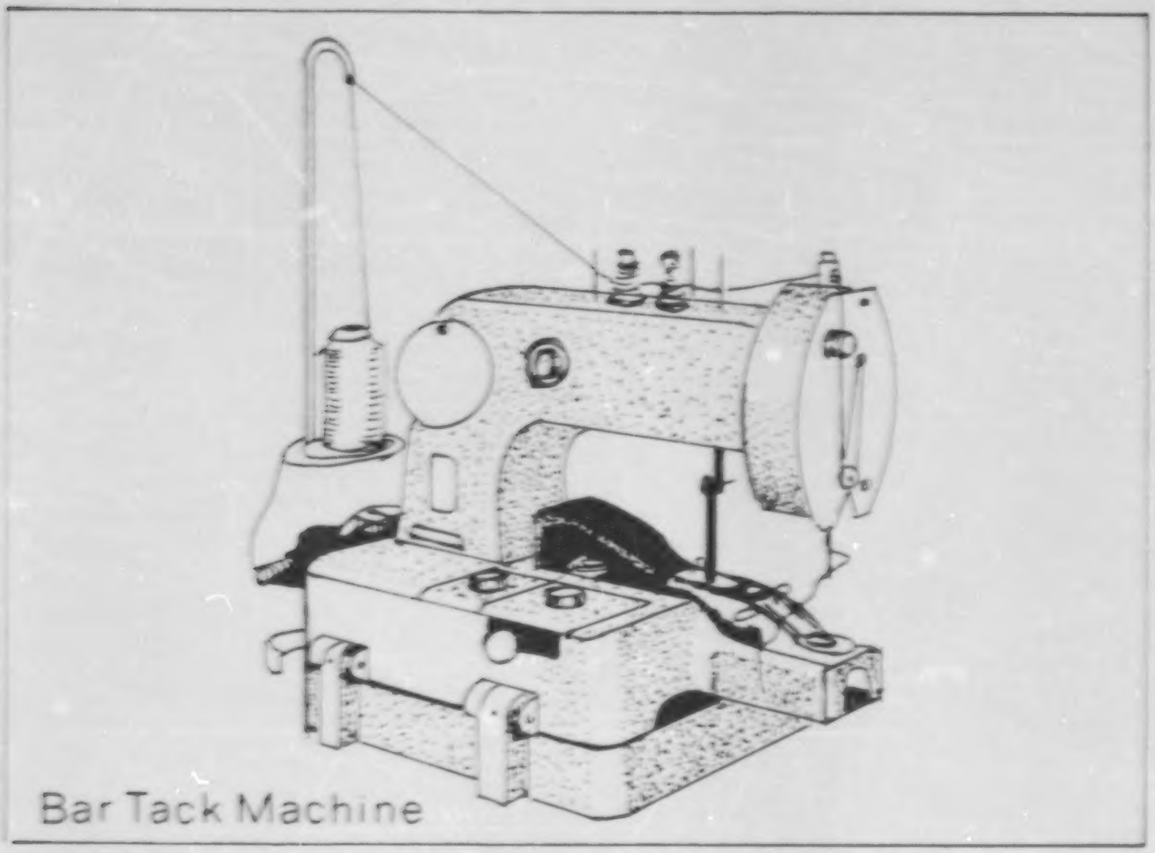


28. Clips--used to attach cafe and cottage curtain to rods. Sharp edges clasp the curtain fabric to hang the curtain from the rod.

29



29. Cleat--a piece of metal or wood with two prongs attached to the window casing. The cord of a shade or blind is wound around the prongs to hold the shade at the desired height.



Bar Tack Machine

BAR TACK MACHINE

The bar tack machine is used to tack pinch pleats or French pleats on drapery headings at the lower edge of the crinoline. With special attachments, it can be used to stitch rings to curtains or to attach buttons and snaps. The tack made by the machine is 1/4-inch wide and consists of several rows of straight stitching back and forth over the same spot.

It is important to remember that regardless of the length or width of the tack, the area to be sewn must be placed in the center of the stitching area on the machine.

CONCEPT: Assembly-Line Production

JUSTIFICATION:

There is a great turnover in the home furnishings industry, and every year many new workers are needed just to replace those who leave.

CVAE students training in Home Furnishings Services need to learn the progression of an article through a factory and to become acquainted with the assembly-line method of construction in order to compete for jobs requiring skills in these areas. Mass production will continue to rely upon human workers, despite the accelerated pace of mechanization in industry; therefore, it is important to acquaint the student with the skills required in assembly-line production.

Even though the laboratories in schools are not equipped to produce complicated assembly-line products, simple projects can be constructed using assembly-line techniques so that the CVAE student may be provided with realistic experiences.

OVERALL OBJECTIVES:

Apply basic sewing skills to assembly-line construction (C-Ap)

Desire skills needed to operate power sewing equipment efficiently (A-V)

Acquire skills in using assembly-line techniques for the construction of home furnishings items (P-M)

Demonstrate proficiency in assembly-line construction techniques applicable in wage-earning occupations (C-Ap)

Analyze job opportunities and skills necessary for employment in the home furnishings industry (C-An)

IV. ASSEMBLY-LINE PRODUCTION
REFERENCE GUIDE

Information needed by employees in Clothing Services and by employees in Home Furnishings Services has a number of commonalities. Much of the information on equipment and techniques which must be covered in CVAE Home Furnishings Services was included in the publication, Clothing Services. This material has not been duplicated in Home Furnishings Services.

The following chart shows the pages in both Clothing Services and Home Furnishings Services which cover each topic. The teacher should select the appropriate experiences from both books in order to adequately cover each topic. (In the General Home and Community Service program, information which is common to both Clothing Services and Home Furnishings Services should be covered only in the one offered first during the school year.)

TOPIC	PAGES IN CLOTHING SERVICES	PAGES IN THIS BOOK
A. STEPS IN PRODUCTION	189 - 209	71 - 86
B. TIME-SAVING TECHNIQUES	210 - 217	

Steps in Production

KEY IDEAS: A well-designed marker can decrease the amount of fabric needed for a home furnishings article.

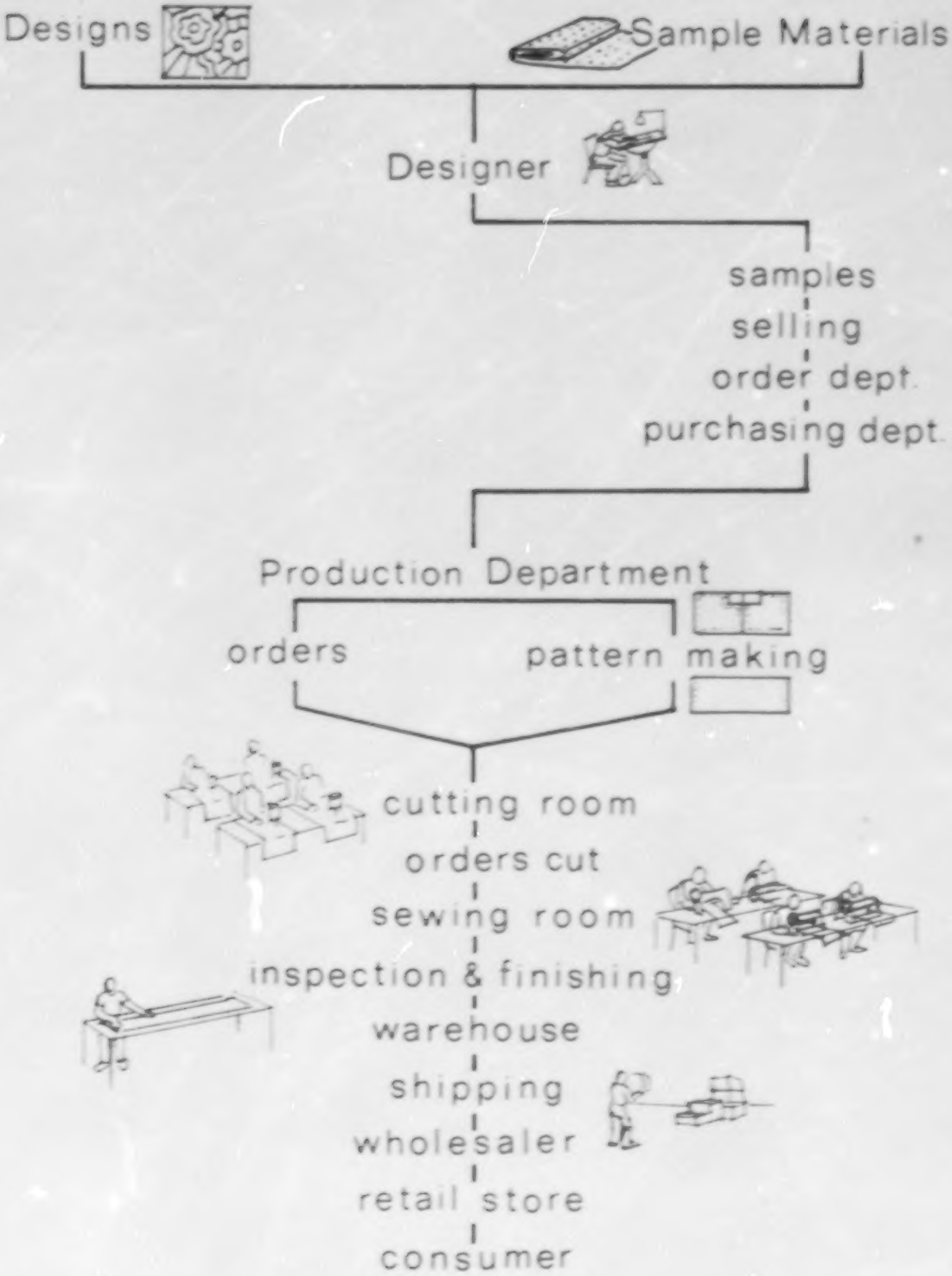
An operator can receive premium money if quota is exceeded.

WORDS TO KNOW:
bagger
ticket
transfer
caser
bander
palletizer
carton sealer
shrink film operator
findings
premium pay
quota

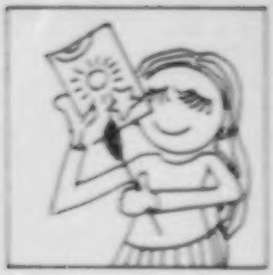
Behavioral Objectives	Learning and Evaluation Experiences
Cite assembly-line techniques (C-K)	Listen to a definition of assembly-line productions. Participate in using assembly-line production by equipping pocket aprons with the supplies used by a table girl. First equip pocket aprons, by having each individual assemble complete aprons for a period of 10 minutes. At the end of 10 minutes how many aprons have been equipped? What tasks are involved in the job? Organize the equipping of each apron, and assign a task to each individual. Then use assembly-line techniques for 10 minutes to equip the aprons. Compare the number of aprons equipped by each method. Which technique is faster? Cite the features of assembly-line procedures.
Identify the organizational system of a factory producing home furnishings articles (C-K)	View a transparency of a factory producing home furnishings items. The transparency should show the progress of an article through the factory, from the designer to the consumer. (See p. 74.) Tour a plant manufacturing home furnishings articles, such as sheets, pillows, draperies, etc. Cite the major operations in making a home furnishings article. Include designing, making a hard pattern, cutting, assembling, stitching, inspecting, folding, bagging, and packing.
List jobs available in the home furnishings industry (C-K)	Brainstorm to identify jobs available in a factory producing home furnishings articles. List them on the chalkboard.

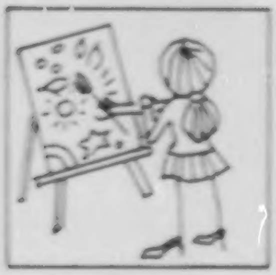
Behavioral Objectives	Learning and Evaluation Experiences
	Notice on a transparency the normal progress of a home furnishings article such as a sheet through a factory. What jobs are performed in producing a sheet, a pillowcase, etc.?
Describe tasks involved in each job (C-C)	Make instant slides illustrating the jobs available in a factory which produces home furnishings articles. Summarize the duties involved in each job. (See p. 75.) Play "Job Charade." Write jobs and tasks on slips of paper, and place them in a container. Divide into two teams. The first player selects a slip of paper from the container. The player then pantomimes the job or task for his team for 3 minutes. If his team guesses the correct job or task, they get one point. Teams alternate turns. After all jobs or tasks have been pantomimed, the team with the most points wins. See Clothing Services p. 190 for additional learning experiences related to job tasks.
Identify a hard pattern (C-K)	Look at a sample of a hard pattern used in a factory which produces home furnishings articles. How is a hard pattern made? What is a hard pattern used for? See Clothing Services p. 190 for the parts of a hard pattern.
Show how to make a marker (C-Ap)	See Clothing Services p. 191 for experiences on making and using a marker. See p. 76 for a diagram of hard pattern for a fitted sheet and a flat sheet.
List accuracy checks the fitter mades on home furnishings articles (C-K)	Observe as the teacher points out accuracy checks the fitter makes on home furnishings articles. He checks the following points. 1) The parts are all there. 2) The parts will join properly. For example, in sheets the cut edges joined to make the corner should be equal in length.

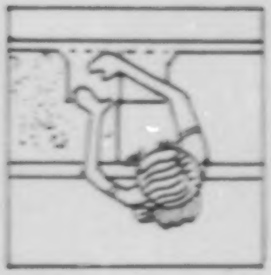
Behavioral Objectives	Learning and Evaluation Experiences
	3) Notches and marks for matching parts, placing appliques, pleating, etc. have been made on each bundle. 4) All trimmings and other findings needed by the operator are tied together with the bundle. How can the fitter affect your earnings as an operator?
Explain flow charts for a particular home furnishings article (C-C)	See Clothing Services p. 193 for an explanation of flow charts. See pp. 77-79 for examples of flow charts for a pillowcase, a fitted sheet, and a flat sheet.
Identify a production card (C-K)	Look at a sample production card. What information is on a production card? See Clothing Services p. 207 for a sample production card.
Identify the methods used for computing pay in the industry (C-K)	See Clothing Services p. 195 for methods used for determining pay. Examine a sample piece-work coupon for a pillowcase, a fitted sheet, and a flat sheet. (See pp. 80-82.) What is quota? How is it determined?
Identify a daily posting sheet (C-K)	Examine a sample daily posting sheet. (See p. 83.) What information is recorded on the sheet? How are piece-work coupons used for getting information for the daily posting sheet?
Identify errors to be avoided in inspecting home furnishings articles (C-K)	See Clothing Services p. 195 for common errors found in articles. View illustrations of flaws or damage to material, such as pulls, holes, spots, etc.
Name projects adaptable to assembly-line production in the classroom (C-K)	See Clothing Services p. 196 and 204 for a project adaptable to assembly-line production. See pp. 84-86 on fitted sheet construction.
Duplicate assembly-line techniques for a specific project (P-GR)	See Clothing Services p. 196-197 for experiences related to using assembly-line techniques on projects. See pp. 84-86.

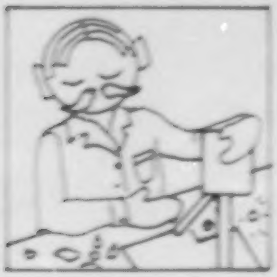

Designs
Sample Materials
Designer
samples
selling
order dept.
purchasing dept.
Production Department
orders
pattern making
cutting room
orders cut
sewing room
inspection & finishing
warehouse
shipping
wholesaler
retail store
consumer

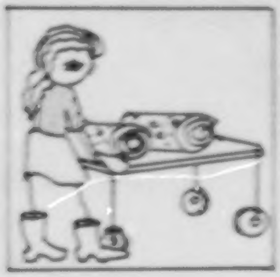
INSTANT SLIDES ON FACTORY JOBS

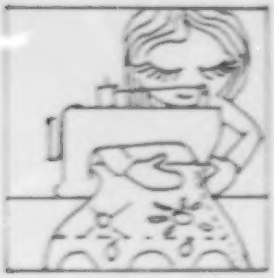


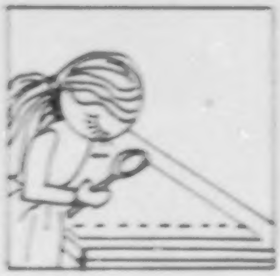


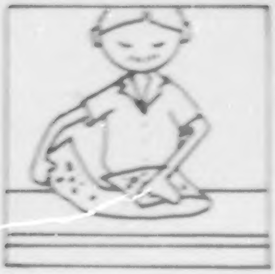


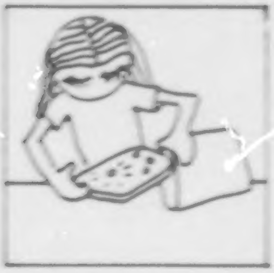


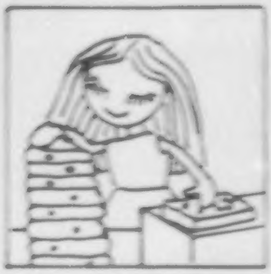






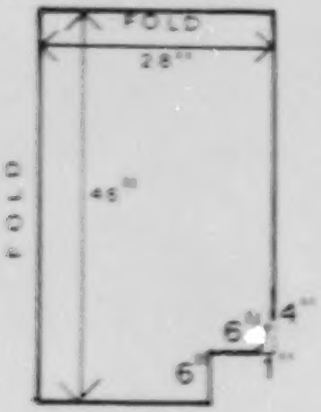




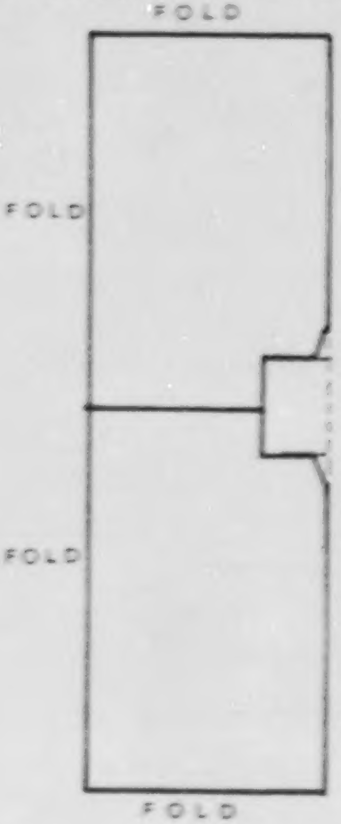


TWIN SHEET

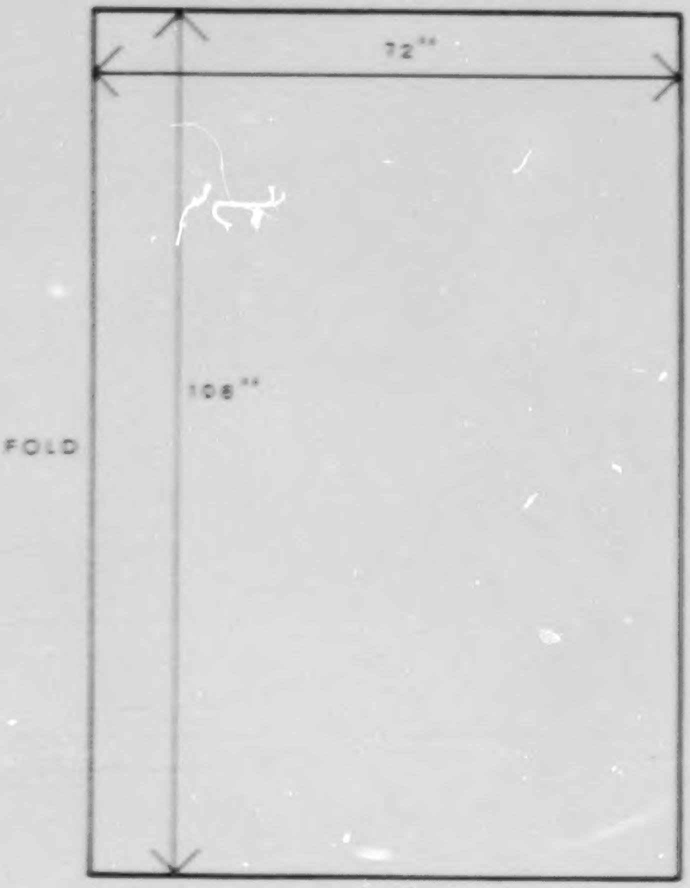
Pattern for fitted sheets

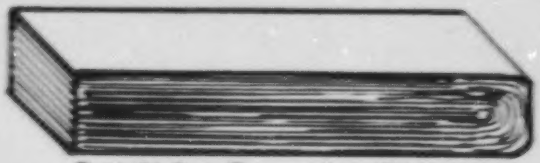

FOLD
28"
FOLD
46"
4"
6"
6"
1"

Marker for fitted sheets


FOLD
FOLD
FOLD
FOLD

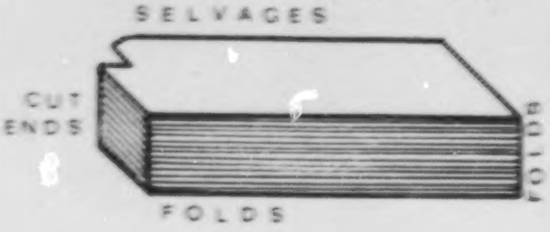
Pattern for flat sheets



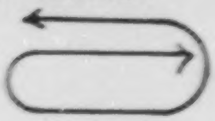


BUNDLE-- 24 Sheets

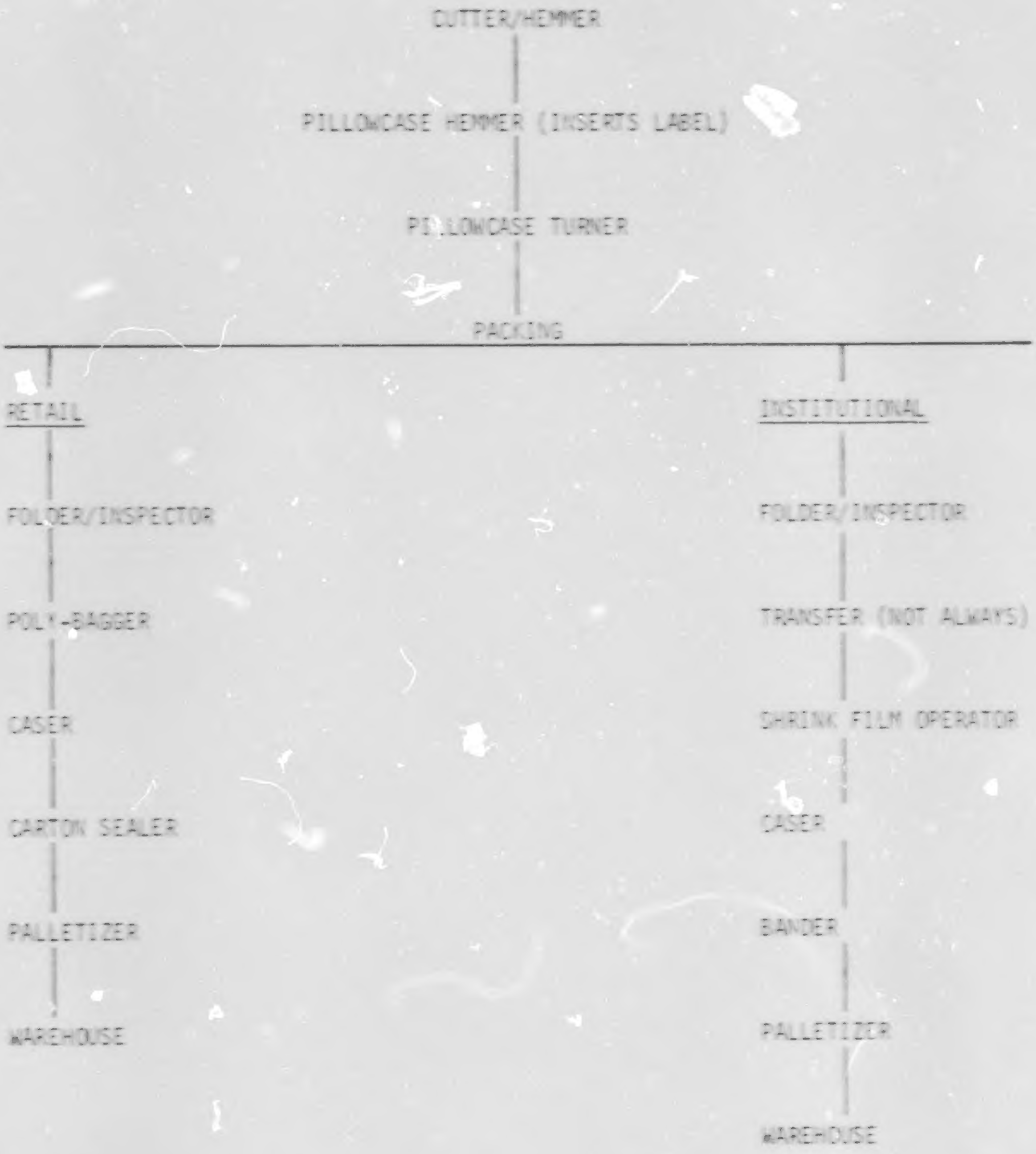
BUNDLE--24 Sheets


SELVAGES
CUT ENDS
FOLDS
FOLDS

Fold bundle into thirds placing ticket in center.



PILLOWCASE FLOW CHART[1]

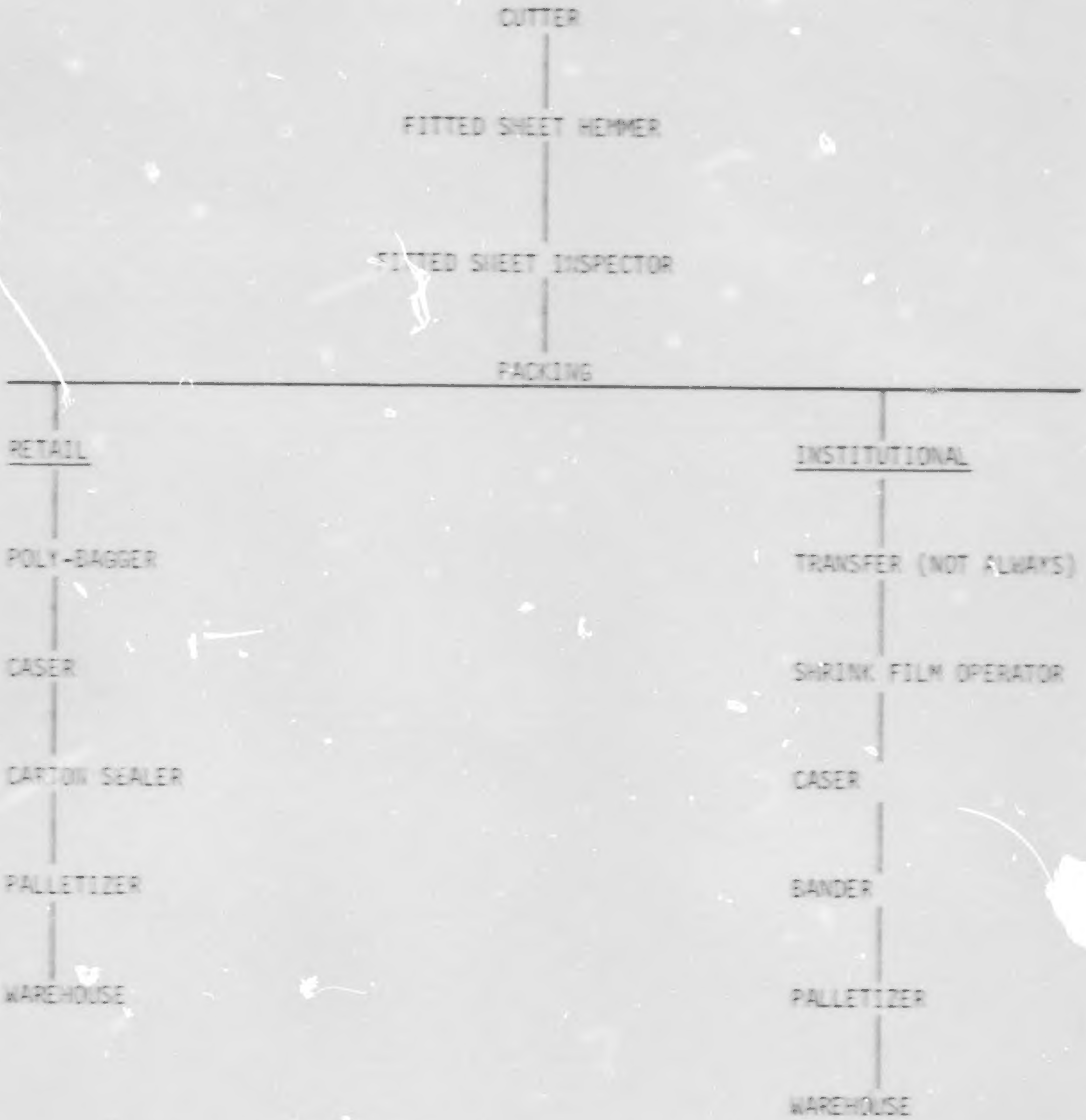

CUTTER/HEMMER
PILLOWCASE HEMMER (INSERTS LABEL)
PILLOWCASE TURNER
PACKING
RETAIL
FOLDER/INSPECTOR
POLY-BAGGER
CASER
CARTON SEALER
PALLETIZER
WAREHOUSE
INSTITUTIONAL
FOLDER/INSPECTOR
TRANSFER (NOT ALWAYS)
SHRINK FILM OPERATOR
CASER
BANDER
PALLETIZER
WAREHOUSE

NOTE: Retail merchandise is normally packed 1, 2, or 4 dozen items per carton. Institutional merchandise is normally packed 12 or 24 dozen items per carton.

---

[1] Courtesy Burlington Industries

FITTED SHEET FLOW CHART[1]

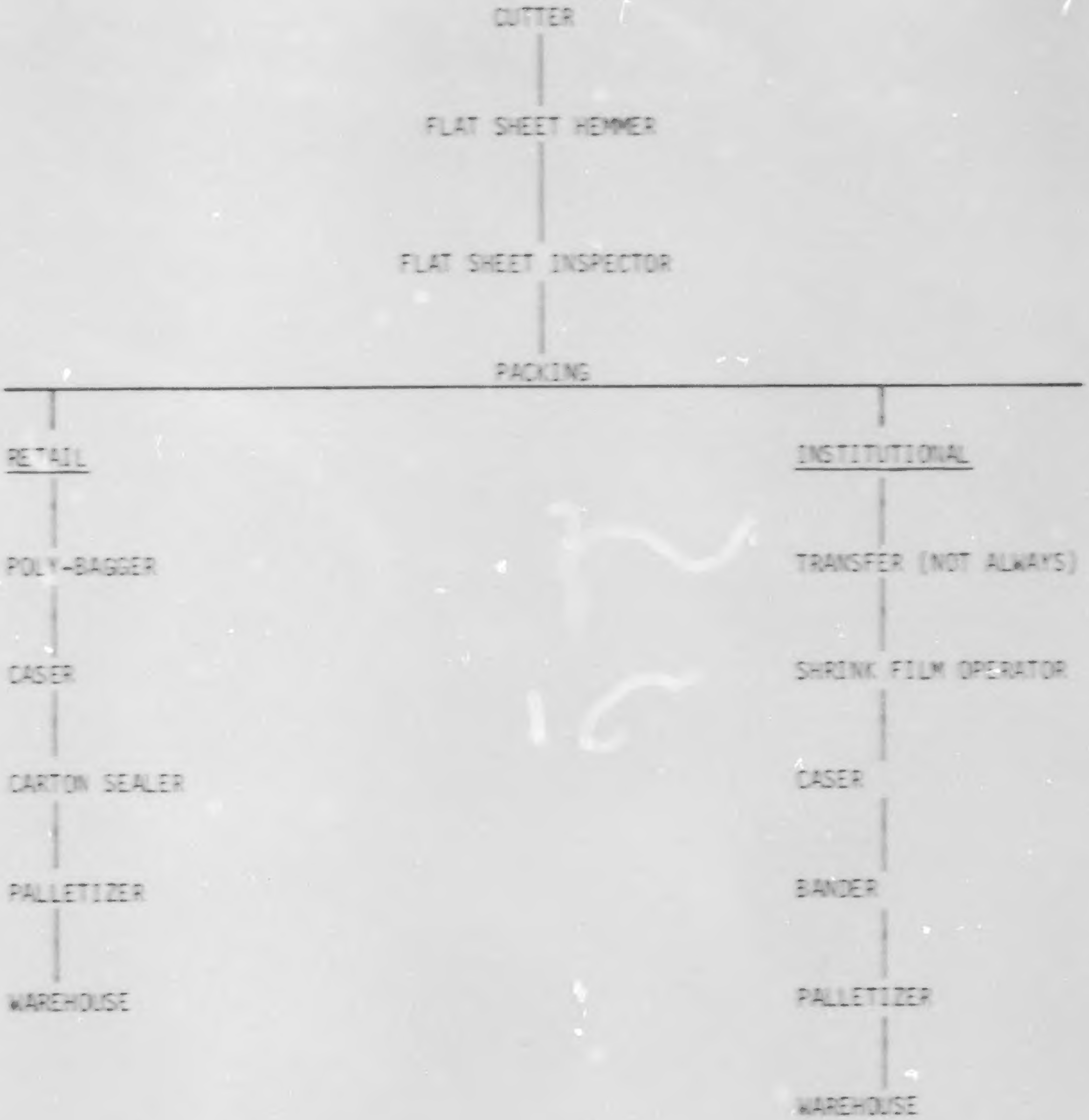

CUTTER
FITTED SHEET HEMMER
FITTED SHEET INSPECTOR
PACKING
RETAIL
POLY-BAGGER
CASER
CARTON SEALER
PALLETIZER
WAREHOUSE
INSTITUTIONAL
TRANSFER (NOT ALWAYS)
SHRINK FILM OPERATOR
CASER
BANDER
PALLETIZER
WAREHOUSE

NOTE: Retail merchandise is normally packed 1/2 or 1 dozen items per carton. Institutional merchandise is normally packed 5 or 10 dozen items per carton.

---

[1] Courtesy Burlington Industries

FLAT SHEET FLOW CHART[1]


CUTTER
FLAT SHEET HEMMER
FLAT SHEET INSPECTOR
PACKING
RETAIL
POLY-BAGGER
CASER
CARTON SEALER
PALLETIZER
WAREHOUSE
INSTITUTIONAL
TRANSFER (NOT ALWAYS)
SHRINK FILM OPERATOR
CASER
BANDER
PALLETIZER
WAREHOUSE

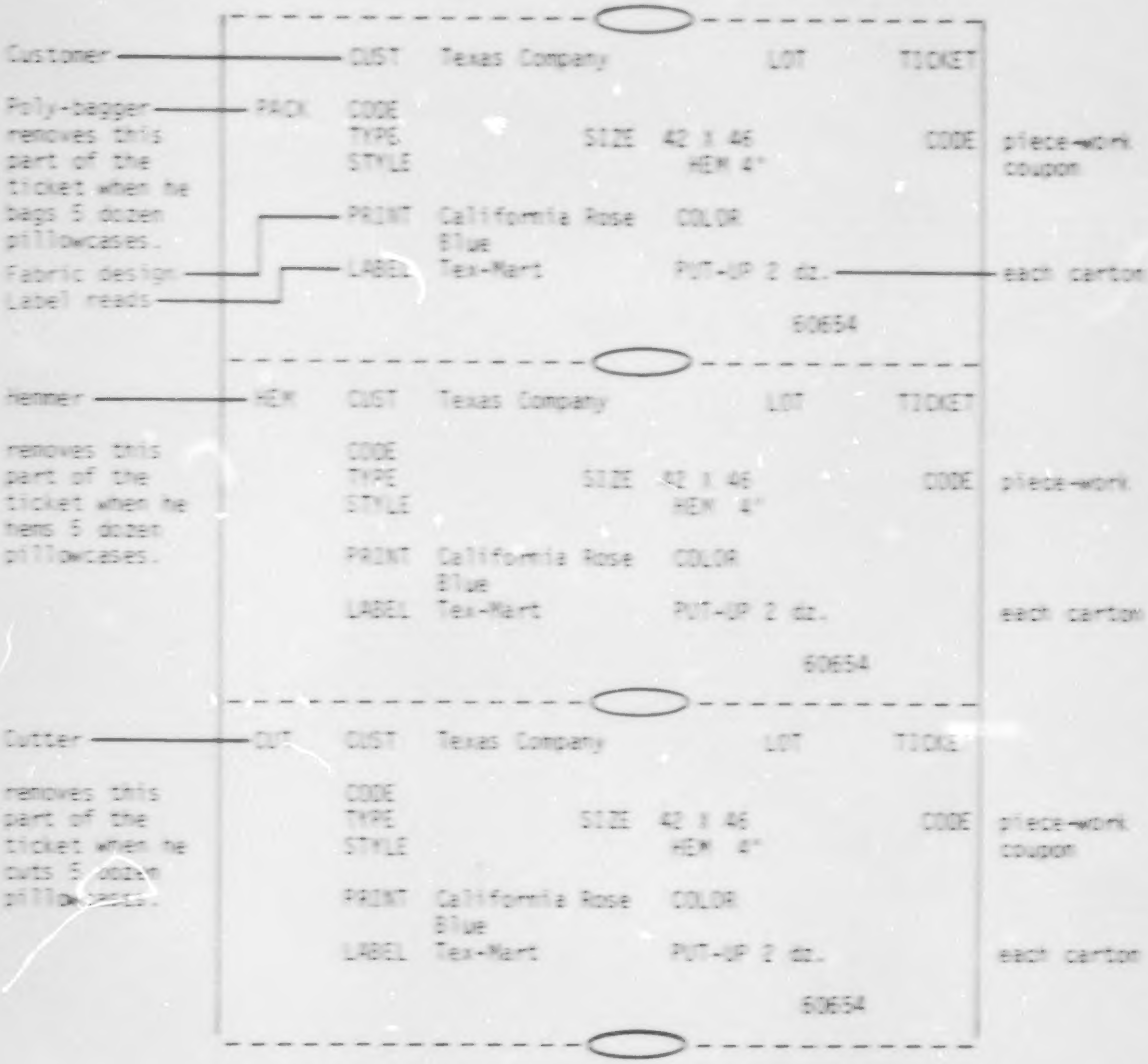
NOTE: Retail merchandise is normally packed 1/2 or 1 dozen items per carton. Institutional merchandise is normally packed 5 or 10 dozen items per carton.

---

[1] Courtesy Burlington Industries

PILLOWCASE

One ticket represents 5 dozen pillowcases.



Customer — CUST Texas Company LOT TICKET

Poly-bagger removes this part of the ticket when he bags 5 dozen pillowcases. — PACK

Fabric design — PRINT

Label reads — LABEL

PUT-UP 2 dz. — each carton

PACK CODE
TYPE SIZE 42 x 46 CODE piece-work coupon
STYLE HEM 4"
PRINT California Rose COLOR Blue
LABEL Tex-Mart PUT-UP 2 dz. each carton
60654

Hemmer — HEM CUST Texas Company LOT TICKET

removes this part of the ticket when he hems 5 dozen pillowcases.

CODE
TYPE SIZE 42 x 46 CODE piece-work
STYLE HEM 4"
PRINT California Rose COLOR Blue
LABEL Tex-Mart PUT-UP 2 dz. each carton
60654

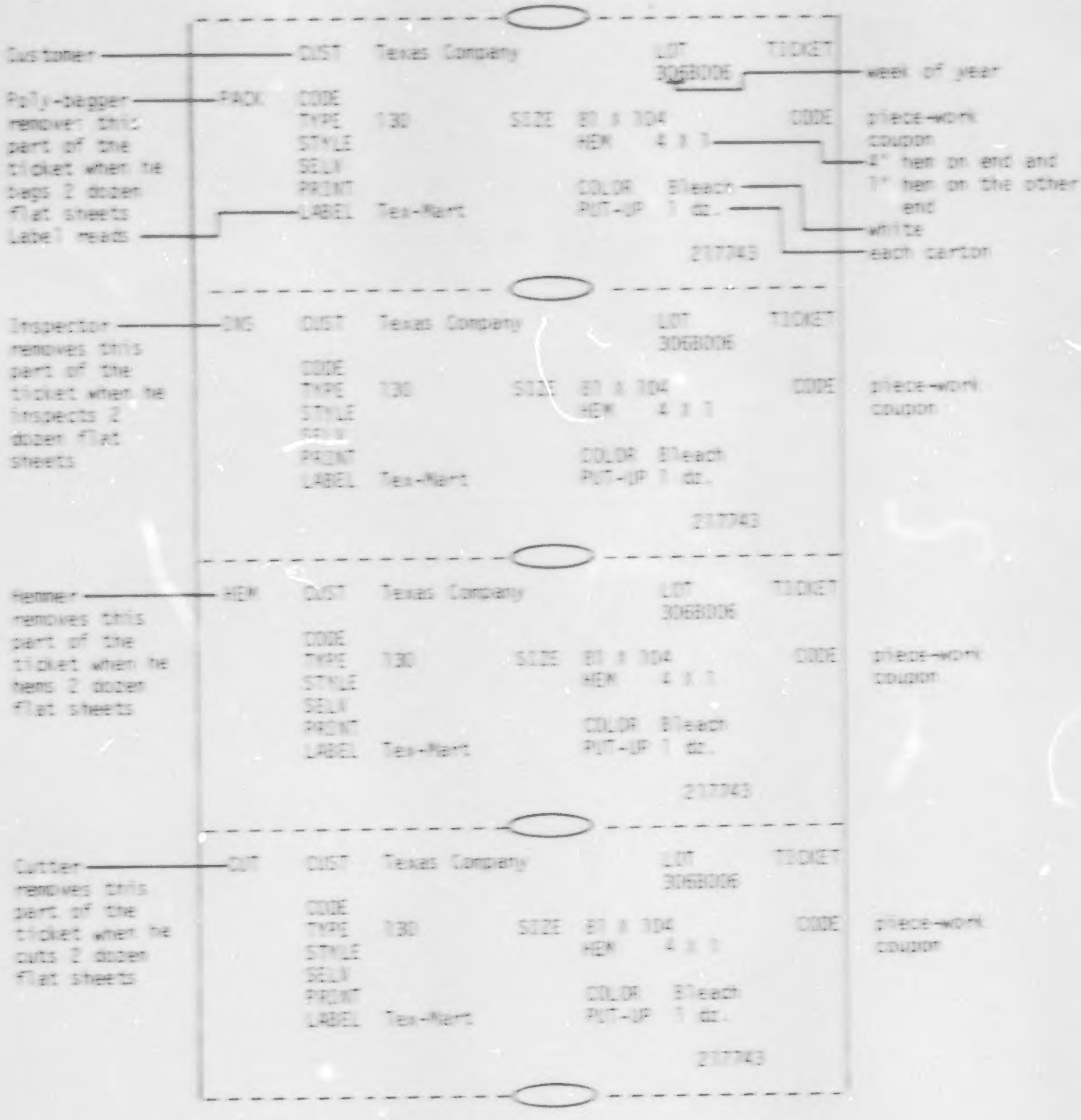
Cutter — CUT CUST Texas Company LOT TICKE

removes this part of the ticket when he cuts 5 dozen pillowcases.

CODE
TYPE SIZE 42 x 46 CODE piece-work coupon
STYLE HEM 4"
PRINT California Rose COLOR Blue
LABEL Tex-Mart PUT-UP 2 dz. each carton
60654

FLAT SHEET

One ticket represents 2 dozen flat sheets.



Customer — CUST

Poly-bagger removes this part of the ticket when he bags 2 dozen flat sheets — PACK

Label reads — LABEL

week of year — 3068006

piece-work coupon — CODE

4" hem on end and 1" hem on the other end — HEM 4 x 1

white — COLOR Bleach

each carton — PUT-UP 1 dz.

Inspector removes this part of the ticket when he inspects 2 dozen flat sheets — INS

Hemmer removes this part of the ticket when he hems 2 dozen flat sheets — HEM

Cutter removes this part of the ticket when he cuts 2 dozen flat sheets — CUT

```
PACK  CUST   Texas Company               LOT        TICKET
                                         3068006
      CODE
      TYPE   130          SIZE  81 x 104            CODE
      STYLE                     HEM    4 x 1
      SELV
      PRINT                     COLOR  Bleach
      LABEL  Tex-Mart           PUT-UP 1 dz.

                                       217743
```

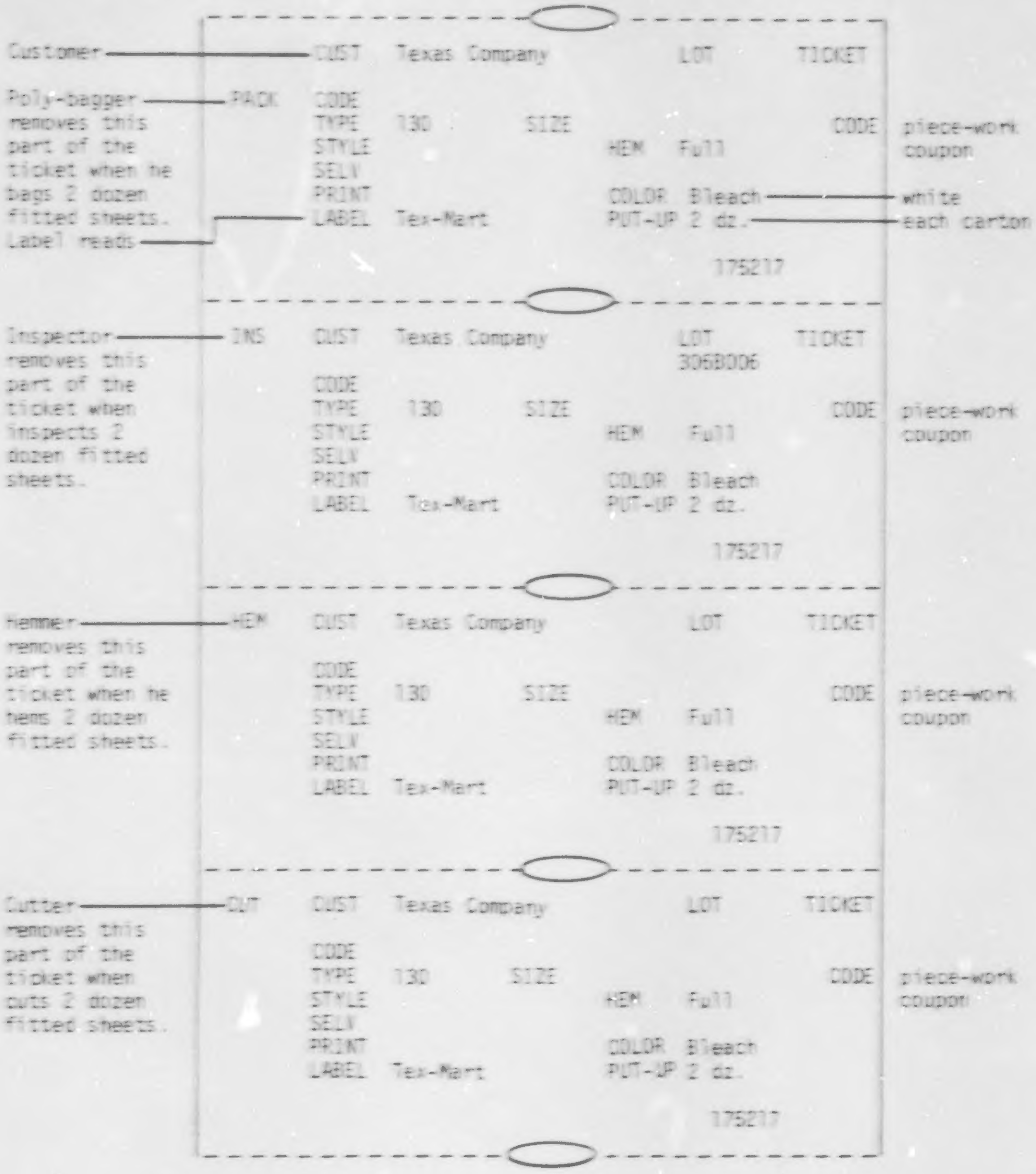
```
INS   CUST   Texas Company               LOT        TICKET
                                         3068006
      CODE
      TYPE   130          SIZE  81 x 104            CODE
      STYLE                     HEM    4 x 1
      SELV
      PRINT                     COLOR  Bleach
      LABEL  Tex-Mart           PUT-UP 1 dz.

                                       217743
```

```
HEM   CUST   Texas Company               LOT        TICKET
                                         3068006
      CODE
      TYPE   130          SIZE  81 x 104            CODE
      STYLE                     HEM    4 x 1
      SELV
      PRINT                     COLOR  Bleach
      LABEL  Tex-Mart           PUT-UP 1 dz.

                                       217743
```

```
CUT   CUST   Texas Company               LOT        TICKET
                                         3068006
      CODE
      TYPE   130          SIZE  81 x 104            CODE
      STYLE                     HEM    4 x 1
      SELV
      PRINT                     COLOR  Bleach
      LABEL  Tex-Mart           PUT-UP 1 dz.

                                       217743
```

FITTED SHEET

One ticket represents 2 dozen fitted sheets.



Customer — CUST Texas Company LOT TICKET

Poly-bagger removes this part of the ticket when he bags 2 dozen fitted sheets. Label reads — PACK

CODE
TYPE 130 SIZE CODE — piece-work coupon
STYLE HEM Full
SELV
PRINT COLOR Bleach — white
LABEL Tex-Mart PUT-UP 2 dz. — each carton

175217

Inspector removes this part of the ticket when inspects 2 dozen fitted sheets. — INS

CUST Texas Company LOT 306B006 TICKET
CODE
TYPE 130 SIZE CODE — piece-work coupon
STYLE HEM Full
SELV
PRINT COLOR Bleach
LABEL Tex-Mart PUT-UP 2 dz.

175217

Hemmer removes this part of the ticket when he hems 2 dozen fitted sheets. — HEM

CUST Texas Company LOT TICKET
CODE
TYPE 130 SIZE CODE — piece-work coupon
STYLE HEM Full
SELV
PRINT COLOR Bleach
LABEL Tex-Mart PUT-UP 2 dz.

175217

Cutter removes this part of the ticket when cuts 2 dozen fitted sheets. — CUT

CUST Texas Company LOT TICKET
CODE
TYPE 130 SIZE CODE — piece-work coupon
STYLE HEM Full
SELV
PRINT COLOR Bleach
LABEL Tex-Mart PUT-UP 2 dz.

175217

SAMPLE DAILY POSTING SHEET

PLANT ANYWHERE, TEXAS

DEPT. SEWING ROOM

WEEK 1-24-75

NAME	SOCIAL SECURITY	ASSIGNMENT					HOURS WORKED					HOURS PAID				
		M	T	W	T	F	M	T	W	T	F	M	T	W	T	F
1. Price, B.	421-80-7642	72	68	79			8	8	8			9.6	8.8	10.6		
2. Daniels, A.	470-92-0270	51	54	68			8	8	8			8	8	8.8		
3.																
4.																

OPERATION FLAT HEMMER

JOB NO. 34567

BASE RATE 2.67 per hour

PERFORMANCE					PREMIUM MONEY					DOWN TIME					SUPPLEMENTAL PAY				
M	T	W	T	F	M	T	W	T	F	M	T	W	T	F	M	T	W	T	F
120	110	132			4.27	2.14	6.94				1.25								
85	90	110			0	0	2.14								4.50	2.67			

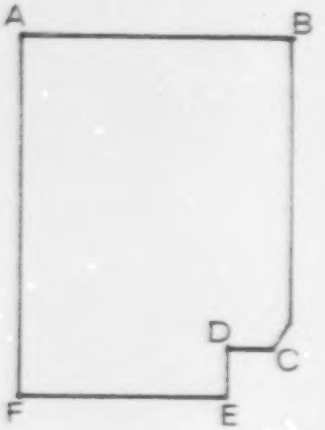
ASSEMBLY-LINE PROJECT

FITTED SHEET

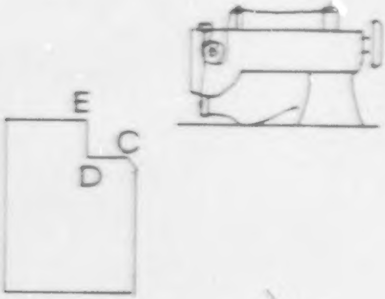
Equipment and Supplies Needed:

fabric--muslin, percale, or similar fabric	elastic
bias tape	hard pattern
	thread
	sewing Machines

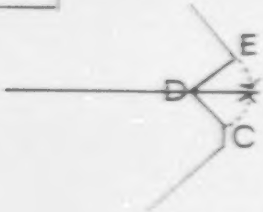
Instructions:



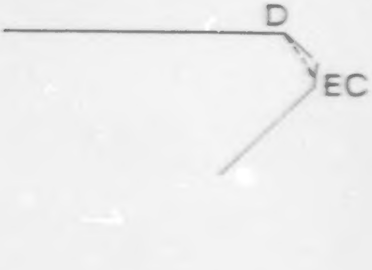
1. Construct hard pattern as shown in Figure 1. The measurements of the pattern are
   AB= 1/2 width of fitted sheet plus mattress depth.
   BC= 1/2 length of fitted sheet.
   DC= mattress depth.
   DE= mattress depth.
   DC= DE
   EF= 1/2 width of fitted sheet.
   AF= 1/2 length of fitted sheet plus mattress depth.
2. Place the hard pattern on the fabric so that AB and AF are on the fold. Cut along lines BC, CD, DE, and EF. Check to see that CD and DE are the same length.
3. Place bundle of sheets so that points C, D, and E are within easy reach of the operator.

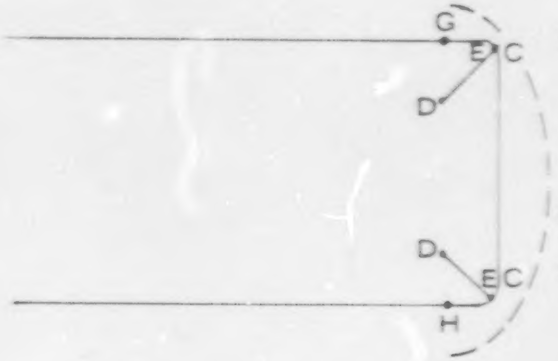


4. Pick up point D with her left hand and bring point E to C her right hand, aligning the edges.

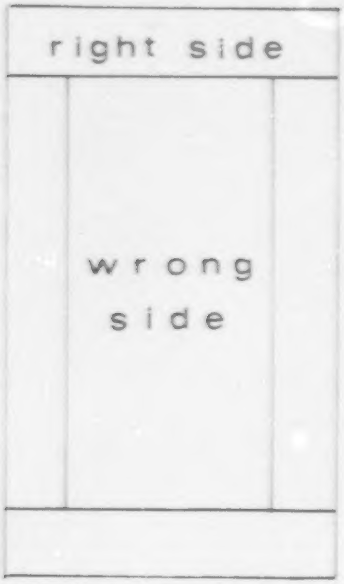


5. Stitch from point D to EC.
6. Continue this procedure until all four corners have been stitched.

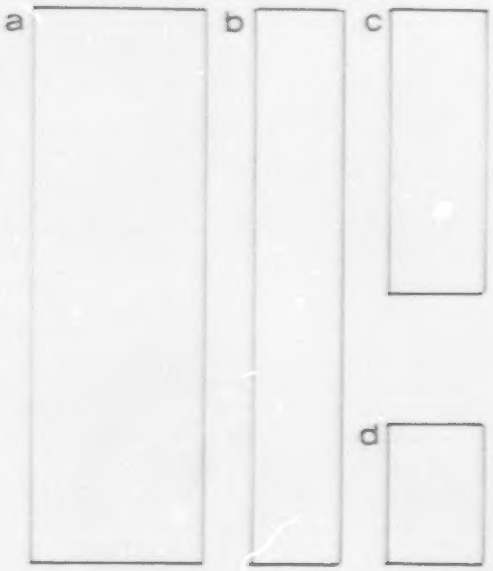




7. Starting at point G stitch bias and elastic along edge of sheet until you reach point H. One inch of elastic should be stretched to cover two inches of fabric. Follow this procedure on both ends of the sheet.
8. Dispose of finished sheet by placing it in the inspection bin.
9. Inspect sheet for fabric flaws and machine operator errors.



10. Place sheet with wrong side up. First, fold both sides in about 8 inches. Then fold both ends in about 8 inches.



11. a. Then fold in half.
    b. Fold in half again.
    c. Fold in half lengthwise.
    d. Then fold in thirds.
12. Send to bagger.

DIVISION OF TASKS
FOR
FITTED SHEETS

Job 1 - Pattern Maker (may double as cutter)--makes cardboard pattern.

Job 2 - Cutter--cuts fabric according to patterns.

Job 3 - Bundler--stacks and folds fabric according to design and size.

Job 4 - Stitcher--stitches corners together and stitches elastic around both ends of the sheet.

Job 5 - Inspector (may double as folder)--looks for flaws in fabric and errors in construction.

Job 6 - Folder--folds sheets for packaging.

Job 7 - Bagger--bags folded sheet.

Job 8 - Caser--places bagged sheet in carton.

Job 9 - Carton Sealer--places straps around cartons of sheets.

Job 10 - Palletizer--places cartons on pallet for transfer to warehouse for storage.

CONCEPT: Sewing Skills

JUSTIFICATION:

Sewing skills are essential in several home furnishings occupations. Persons employed as alteration and repair specialists in laundries and dry cleaners or as seamstresses in linen rooms need skill in both hand and machine sewing. Custom drapery workers must be highly skilled in sewing in order to construct the variety of draperies desired by customers. Hand sewing skills and an ability to operate power sewing equipment may aid one in getting a job in a linen or drapery factory.

Acquiring sewing skills needed for employment in home furnishings occupations involves a knowledge of acceptable procedures and practice in the use of sewing skills until proficiency is acquired. Projects planned for CVAE Home Furnishings Services should include opportunities for each student to acquire a variety of sewing skills and to have sufficient opportunity to practice until he can perform them with some degree of confidence.

OVERALL OBJECTIVES:

Execute basic sewing skills (P-M)

Exhibit a desire to follow correct procedures in executing basic sewing skills (A-V)

Compare quality of own work to set standards (C-An)

V. SEWING SKILLS

REFERENCE GUIDE

Information needed by employees in Clothing Services and by employees in Home Furnishings Services has a number of commonalities. Much of the information on equipment and techniques which must be covered in CVAE Home Furnishings Services was included in the publication, Clothing Services. This material has not been duplicated in Home Furnishings Services.

The following chart shows the pages in both Clothing Services and Home Furnishings Services which cover each topic. The teacher should select the appropriate experiences from both books in order to adequately cover each topic. (In the General Home and Community Service program, information which is common to both Clothing Services and Home Furnishings Services should be covered only in the one offered first during the school year.)

TOPIC	PAGES IN CLOTHING SERVICES	HOME FURNISHINGS SERVICES
A. Basic Information		
Textiles	108 - 115	
Fabric Preparation	155 - 156	89 - 91
Matching Designs	161 - 162	92 - 98
Pressing Techniques	109 - 110 165 - 167	
B. Finishing Techniques		
Machine Attachments	97 - 106	
Functional Finishes		
Hems		
Hand Hemming	62 - 69	
Machine Hemming	87 - 88	
Zippers		99 - 101
Decorative Finishes	101 - 105	102 - 103

Basic Information - Fabric Preparation

KEY IDEAS:

The crosswise grain is the threads running from selvage to selvage and the lengthwise grain is the threads running parallel to the selvages.

Lengthwise threads are stronger and less likely to stretch than are crosswise threads.

Though woven on grain, a fabric may be pulled off grain during finishing or printing.

A grain-perfect fabric is one in which the lengthwise threads are at right angles to the crosswise threads.

Grain perfection is necessary for construction of quality home furnishings items.

WORDS TO KNOW:

grain
lengthwise threads
crosswise threads
off-grain
grain perfect
right angles
true bias
selvage
parallel

Behavioral Objectives	Learning and Evaluation Experiences
Define grain as it applies to fabric (C-K)	Observe as the teacher points out the fold, the selvage, the crosswise and lengthwise threads of a fabric. Watch as a crosswise and a lengthwise thread are pulled in a sample of the fabric. What happens as the crosswise thread is pulled? When is a fabric grain perfect? For additional learning experiences, refer to Clothing Services, p. 155-156. Watch as the teacher illustrates how to pull a fabric off-grain and how to pull it to perfect grain. In which direction should you pull to straighten the grain? View on an opaque projector a sheer piece of loosely woven fabric with prominent grain lines. Find the crosswise and lengthwise threads. Are they at right angles to each other? If not, what can be done to put them at right angles?

Behavioral Objectives	Learning and Evaluation Experiences
Describe fabrics that are on grain (C-C)	Locate the crosswise and lengthwise threads on samples of fabrics. Decide which samples are grain perfect and which are off-grain.
	Summarize the differences between fabrics that are off-grain and those that are grain perfect. What happens when an item is constructed from an off-grain fabric?
	Pull a crosswise thread of a fabric that is printed off-grain and one that is printed on-grain. Use a T-square to achieve right angles. What are the characteristics of fabrics printed off-grain? How do these characteristics affect items constructed from the fabric?
Identify methods of fabric preparation (C-K)	Observe a demonstration of fabric preparation. Observe in the demonstration methods for measuring and cutting solid and printed yarn-dyed fabrics and piece-dyed fabrics. Also observe various procedures used to insure grain perfection, such as pulling a thread to establish crosswise grain and pulling the fabric along the true bias to establish lengthwise grain.
Describe the methods used to prepare fabric for construction (C-C)	Work in pairs to examine fabric samples for grain perfection. Explain to classmates the procedures for finding the crosswise grain and for straightening the raw edge. How would you determine the crosswise grain of a patterned piece of a yarn-dyed fabric? How would you determine the crosswise grain of a piece-dyed fabric?
	Prepare a display illustrating the various ways to achieve grain perfection. Include such methods as basting selvages and ends together and washing the fabric, pulling a thread or tearing the fabric to straighten the raw edge, and pulling the fabric along the true bias.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate several methods of fabric preparation (P-GR)	Select from a grab bag a card indicating a fabric sample to be prepared for construction. Use an appropriate method to straighten the fabric and prepare it for use. Explain the procedures you followed to the class.
Use appropriate methods of fabric preparation (P-M)	Construct a variety of home furnishings items using the correct method of fabric preparation to achieve grain perfection.
Analyze specific problems in fabric preparation (C-An)	Study fabric samples which present problems in fabric preparation and determine appropriate solutions for each problem.
	Differentiate between fabrics which require little preparation before cutting and those which require much preparation as you select fabrics for constructing home furnishings projects.

Basic Information - Matching Designs

KEY IDEAS:

Patterned fabrics require special attention for accurate matching.

Patterned fabrics must be matched at seam and design lines.

The pattern repeat determines the amount of extra fabric needed for matching panel lengths.

WORDS TO KNOW:

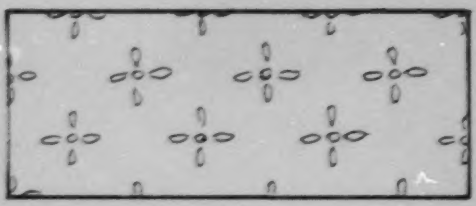
patterned fabric
repeating design
pattern repeat
pattern width
pattern length
panel length

Behavioral Objectives	Learning and Evaluation Experiences
Define repeating design (C-K)	Study samples of fabrics with repeating designs; then form a definition of a repeating design. Note this definition: a repeating design is a design made by using a pattern or motif over and over on a fabric in a specific sequence or rhythm.
Identify fabrics that require matching (C-K)	Sort fabric samples into two groups: those that require matching and those that do not. Check your groups with the teacher or with classmates.
	Divide into teams to play "Design Race." Each player in turn has 15 seconds to race to a large box filled with fabrics, select a fabric requiring matching, and return to the start. The team receives one point for each correct sample selected. The team receiving the most points wins.
Give examples of designs requiring matching (C-C)	Describe or illustrate fabrics that require special treatment before cutting to allow for matching during construction. Include fabrics with stripes, plaids, checks, and repeating designs.
	Draw or sketch designs of two fabrics. Draw one sketch with a repeating design and one sketch with a non-repeating design. Present your sketches to the class, and let them explain which is the repeating design. Later, combine the sketches to make a bulletin board display.

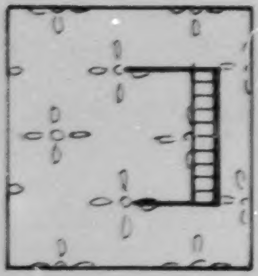
Behavioral Objectives	Learning and Evaluation Experiences
Define pattern repeat (C-K)	Brainstorm to define pattern repeat. Note this definition: a pattern repeat is the area in which the design and color of the motif is complete. These units are arranged continuously, to form the fabric print. (See p. 94.)
Give examples of pattern repeats (C-C)	Locate the pattern repeat (one complete unit of the overall design) on a series of flash cards shown by the teacher. Cards may be made by drawing patterns on them or by gluing fabric samples to them.
	Divide into groups and examine a set of fabric samples with repeating designs. Each group should locate and sketch the pattern repeat of each design. The first group to correctly identify and draw each pattern repeat wins.
Explain the correct steps used to match various designs (C-C)	Study a handout on matching designs. (See pp. 94-95.) How is pattern repeat determined? How many panel lengths are cut the required length when two or more panel lengths are to be matched? How are the other panel lengths cut?
	Prepare and display illustrations showing the steps to follow when matching designs. Explain the steps to a classmate.
	View a demonstration on how to match patterned fabrics, including even and uneven plaids and stripes. When called upon by the teacher, be prepared to describe the procedure used to match each design.
Demonstrate correct procedures for matching pattern repeats in designs (C-Ap)	Complete a worksheet on pattern repeats and design matching. (See pp. 96-98.)
	Use correct matching techniques to solve problems requiring matching of pattern repeats and designs.
	Study samples of cut lengths of patterned fabrics. Pair the lengths on a sort board so that the designs or patterns match.

PATTERN REPEATS

1



2

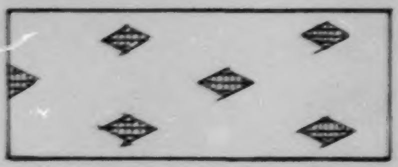


1. Pattern Repeats--some fabrics have designs or motifs that appear over and over on the fabrics. These designs are known as pattern repeats.

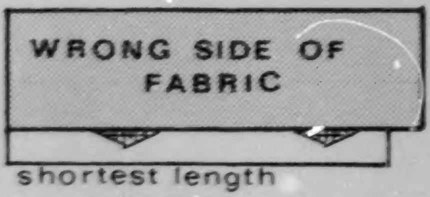
2. The length of a pattern repeat is found by measuring from one point on the pattern design to that same point on the next design.

MATCHING DESIGNS

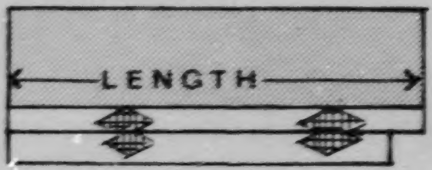
1



2



3

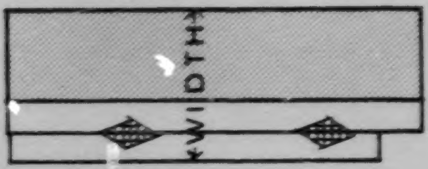


1. Match the patterned panel lengths by placing the shortest length on the table with the right side up. This length is the length that was cut first and represents the required length for the panel.

2. Place right side of next panel length on top of the panel length on the table.

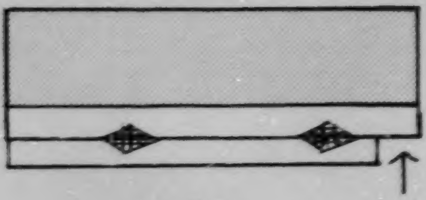
3. Fold the edge of the top panel length back about 1/2 inch. Using the folded edge as a guide, move the edge up and down on one pattern on the bottom panel until the patterns of both panel lengths are matched in length.

4



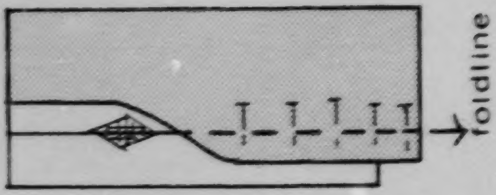
4. Again using the folded edge as a guide, move the edge back and forth on one pattern on the bottom panel length until the patterns match. This step matches pattern width.

5



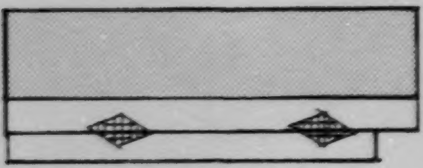
5. The next step is to pin the two lengths together. Before pinning, make sure the top panel length covers or meets the top and bottom edge of the panel length on the work table.

6



6. Pin the two lengths together by folding the 1/2-inch fold back into position. Pin toward yourself by placing the point of the pin through both layers of fabric, starting the pin point at the crease of the fold line.

7

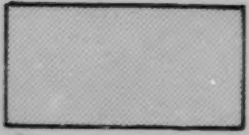


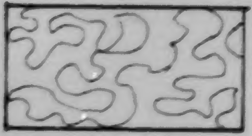
7. Raise the edge of the top layer of fabric to check and see if the patterns match at the point where the pins were first placed in the fabric.

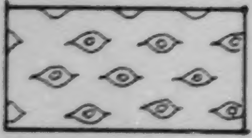
8. If patterns do not match, repeat Steps 3 through 7.

WORKSHEET ON PATTERN REPEATS AND DESIGN MATCHING

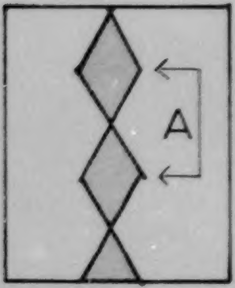
1. Which illustration below shows a fabric with a pattern repeat?

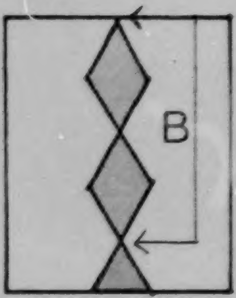

A

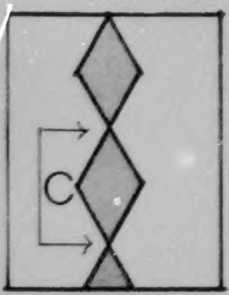

B

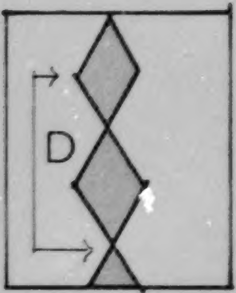

C

2. Which two illustrations below show the correct way to measure the length of a pattern repeat?

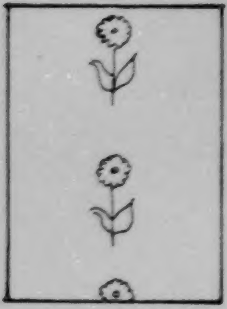


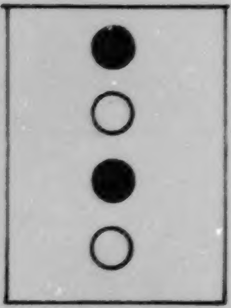






3. Use arrows to show the beginning and the ending of the pattern repeat in the following two illustrations.

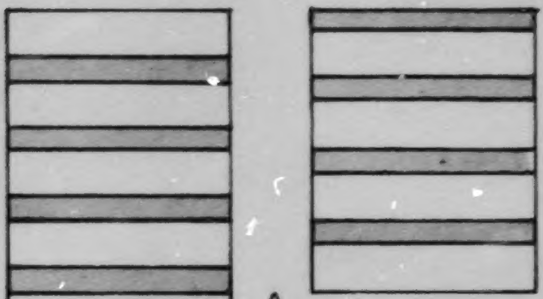


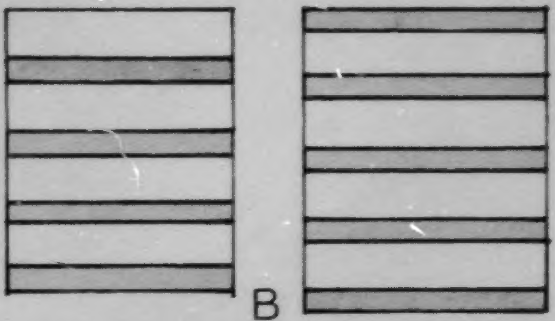


4. When a fabric with a pattern repeat is being used for draperies, more fabric is allowed for each panel length so that the pattern repeats may be matched.

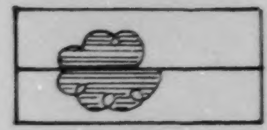
Mary Jane was given two lengths of fabric with pattern repeats to form a drapery panel.

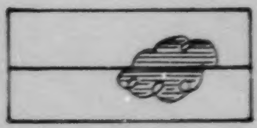
A. Which lengths (A or B) should Mary Jane have received?
B. Why did you select the set you did?

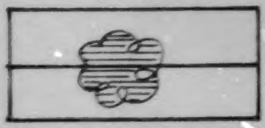

A


B

5. Which of the following illustrations shows that the pinning has been accurate?


A

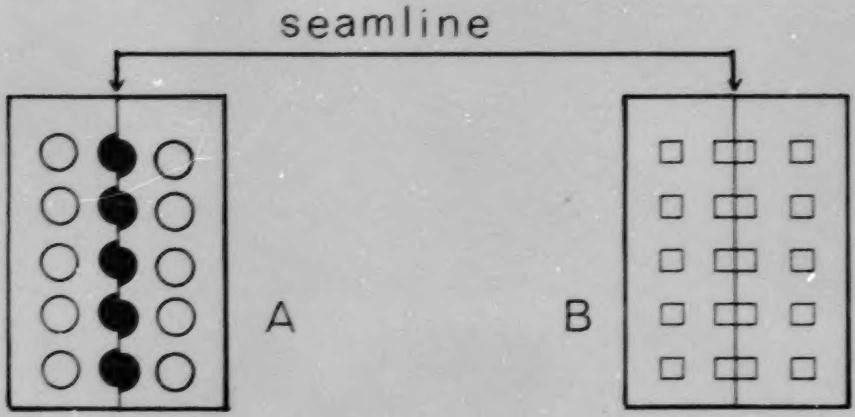

B


C

6. The following illustrations show two panel lengths sewn together.

Study illustration A. Answer the following questions. Has the pattern length been changed by incorrect pinning? Has the pattern width been changed by incorrect pinning?

Study illustration B. Answer the following questions. Has the pattern length been changed by incorrect pinning? Has the pattern width been changed by incorrect pinning?



ANSWER SHEET
FOR
WORKSHEET ON PATTERN REPEATS AND DESIGN MATCHING

1. C

2. A and C

3. Arrows may be placed at any point on the drawing provided they extend to that same point on the next design.

4. A. B
   B. The extra length on one length of fabric would allow for matching pattern repeats.

5. C

6. A. 1. yes
      2. no
   B. 1. no
      2. yes

Finishing Techniques - Functional Finishes

KEY IDEAS:

Zippers are available in different sizes and lengths.

Zippers are made with synthetic coils or metal teeth.

The application of an invisible zipper is different from a conventional zipper.

WORDS TO KNOW:

conventional zipper
invisible zipper
coils
teeth
pull tab
stitching guide
lapped application
centered application
zipper attachment

Behavioral Objectives	Learning and Evaluation Experiences
Identify the various types of zippers (C-K)	Examine zippers in pillows, cushions, and bolsters. List the different kinds of zippers used. Where are zippers located on the pillows, cushions, and bolsters? View examples of invisible zippers. Name the characteristics of an invisible zipper. How does an invisible zipper differ from a conventional zipper? Listen as the teacher discusses the differences in length, weight, teeth, and application of various zippers. When should each of these zippers be used? Name the home furnishings items most likely to have each type of zipper.
Identify parts of a zipper (C-K)	View a transparency or a chart showing the parts of a zipper. Notice such parts as coils or teeth, pull tab, and stitching guide. Label the parts of a zipper on a diagram like the transparency or chart viewed in the previous experience. Let the teacher check your work. Examine actual zippers. Locate the teeth or coils, pull tab, and stitching guide on both a conventional and an invisible zipper. Name the parts to a classmate.

Behavioral Objectives	Learning and Evaluation Experiences
Identify types of zipper attachments (C-K)	Examine various zipper attachments for domestic and industrial sewing machines. Listen to a description of the purpose of each attachment. How does each attachment differ from a regular presser foot? Compare conventional and invisible zipper attachments. How are they alike? How are they different?
	View a demonstration showing how to install and use the zipper attachment. How is the zipper attachment fastened to the machine? Where are the zipper teeth placed when the attachment is used?
Describe how to install and use zipper attachments (C-C)	Divide into pairs. Explain to your partner how to install and use the zipper attachment on the domestic and industrial sewing machines.
	Suggest other uses for a zipper attachment in the construction of home furnishings items. For example, what besides inserting a zipper might a zipper attachment be used for on pillows?
Install various zipper attachments on sewing machines (P-GR)	Practice installing conventional and invisible zipper attachments on domestic and commercial sewing machines. Ask the teacher to check your procedures.
Identify the types of zipper applications (C-K)	View a film loop showing zipper applications. List the different types of applications used to insert zippers into home furnishings items. Include such applications as lapped, centered, exposed, and invisible.
	Examine samples of each type of zipper application. Then study a large diagram, poster, or bulletin board showing step-by-step procedures for each type of application.
	Watch a demonstration showing the steps used for application of different zippers. Notice lapped, centered, exposed, and invisible zippers.

Behavioral Objectives	Learning and Evaluation Experiences
Explain the types of zipper applications (C-C)	Describe the steps in applying each type of zipper. How is an invisible zipper applied? How is a conventional zipper applied? Choose an envelope for one type of zipper application. The envelope will contain slips of paper listing the steps of that type of zipper application. Arrange the steps in the order they should be performed. Then identify the type of application referred to by the steps. Have the teacher check your work, or share your arrangement of the steps with classmates to see if they agree with you.
Practice zipper application (P-GR)	Practice applying zippers to fabric samples. Carry out the steps in inserting a zipper, using various applications including lapped, centered, exposed, and invisible. Practice until you can perform each application correctly and neatly.

Finishing Techniques - Decorative Finishes

KEY IDEAS:

Decorative finishes complement home furnishings items when they are appropriate and are neatly applied.

Decorative finishes on home furnishings items should be similar to the item in care required, durability, and degree of formality.

Custom trims can add individuality to simple home furnishings items.

WORDS TO KNOW:

custom
trims
cording
applique
monogram
embroidery
needlepoint
crochet
quilting
trapunto
braid
fringe
rick rack
tassels
pulls
gimp

Behavioral Objectives	Learning and Evaluation Experiences
Identify decorative finishes used in constructing home furnishings items (C-K)	Examine a variety of home furnishings items such as pillows, bedspreads, dust ruffles, pillow shams, tablecloths, napkins, place mats, dish towels, dishcloths, pillowcases, curtains, draperies, and window accessories. Make a list of the decorative finishes used on these home furnishings items.
Describe decorative finishes appropriate for various home furnishings items (C-C)	Select one trim from a large box of assorted finishes. Name at least one home furnishings item for which the trim would be appropriate, and explain the reasons for your choice. Consider the following in making your choice. Should the trim be used in a formal or informal setting? Is it washable? What amount of wear will it have to withstand?
Identify correct procedures for applying decorative finishes to home furnishings items (C-K)	Study a display showing the steps involved in applying decorative finishes to home furnishings items. Notice in the display such finishes as cording, braiding, rick rack, embroidery, crochet, monograms, appliques, and fringe. Watch a demonstration showing both hand and machine methods used to apply decorative finishes to home furnishings items. Notice in the demonstration, methods of applying the finishes suggested in the previous learning experience.

Behavioral Objectives	Learning and Evaluation Experiences
Describe correct procedures for applying decorative finishes to home furnishings items (C-C)	Select a decorative finish from a box of assorted trims. Name the finish, and describe the techniques used to apply it to a home furnishings item. If the trim can be applied by both hand and machine, describe both techniques.
Demonstrate methods of making and applying specific trims (C-Ap)	Make various trims, such as fringe or tassels, and apply them to home furnishings items, using correct procedures. (See pp. 265-266.)
	Select an outdated home furnishings item, and plan a new trim to update it. Examples: A pillow might be updated with a new cover, new trim, appliques, etc. Carry out your plan. Has the appearance of the home furnishings item been improved? Figure the cost to update the home furnishings item. Compare this cost with the cost of buying a new item. Which is the least expensive?
Identify decorative stitches used to individualize home furnishings items (C-K)	Study a display of decorative stitches used on home furnishings items. The display might include examples of crochet, embroidery, quilting, trapunto, and needlepoint.
Describe correct methods of creating decorative stitches (C-C)	Watch a demonstration showing the correct methods of applying decorative stitches. Observe hand and machine methods of applying crochet, embroidery, needlepoint, quilting, and trapunto. What are the various stitches used in embroidery? in needlepoint? How does embroidery differ from needlepoint? What is quilting? What is trapunto? How does trapunto differ from quilting?
Practice correct methods of decorative stitching (P-GR)	Practice decorative stitches on samplers until you feel skilled in each. Then select a home furnishings item and apply an appropriate decorative stitch to it.

CONCEPT: Household Linens

JUSTIFICATION:

Many job opportunities are available for those who acquire basic skills in the field of household linens. Knowledge of types, construction, and care of kitchen linens, table linens, and bed linens may increase the employment potential of the student. Such skills may provide opportunities to work as an assembly-line worker in a factory or workshop; as a packer or bander in a factory; or as a linen-room attendant in a hotel, motel, or hospital.

OVERALL OBJECTIVES:

Construct simple household linens (P-M)

Analyze characteristics of good quality construction and poor quality construction of household linens (C-An)

Choose construction techniques that lend themselves to quality home furnishings items (A-V)

Display attitudes which encourage success in home furnishings occupations (A-V)

Types of Household Linens

KEY IDEAS: Household linens include bed, bath, kitchen, and table linens.

Good construction techniques improve the appearance and durability of household linens.

Appropriate designs and trims can enhance the appearance of household linens.

WORDS TO KNOW:
household linens
bed linens
kitchen linens
table linens
appliques
decorations
trims

Behavioral Objectives	Learning and Evaluation Experiences
Define household linens (C-K)	Brainstorm to arrive at a definition of household linens. Compare your definition with the following: household articles made of linen, cotton, or similar fabrics and used as bed, bath, kitchen, or table linens.
Identify types of household linens (C-K)	Give examples of linens used in each room, as the teacher holds up a card with the name of the room on it. Example: kitchen--dishcloth, dish towel, apron, scouring ball; dining room--napkins, napkin rings, runners, tablecloths, place mats; bedroom--sheets, pillowcases, blankets.
Identify the types of fabrics used to make household linens (C-K)	Study the household linens section of a mail order catalog. What materials are used for household linens? Examine a display of household linens. List on the chalkboard the fabrics used in their construction.
Illustrate fabrics suitable for various household linens (C-C)	Collect samples of fabrics suitable for household linens. Mount these on a bulletin board, and label them to show which type of household linen should be made from each fabric. Select a sample of fabric suitable for household linens. Describe the fabric. Give its name and the household linens which could be made from it.

Behavioral Objectives	Learning and Evaluation Experiences
Identify household linen items suitable for construction projects (C-K)	Examine a display of household linen items suitable for construction in CVAE Home Furnishings Services. Projects might include dishcloths, dish towels, aprons, napkins, napkin rings, place mats, table runners, tablecloths, crib or twin bed sheets, pillowcases, and receiving blankets.
List characteristics of good workmanship in household linens (C-K)	Study samples of household linens. Make a list of the characteristics which indicate that the linens are well-made. Does your list include these items: 1. Even hem? 2. Small, even stitches? 3. Corners square and firmly stitched?
Convert the characteristics of good workmanship into a checklist (C-C)	Convert the good workmanship characteristics developed in the previous learning experience into a checklist. Use this checklist to evaluate the construction and workmanship in household linens.
Review guidelines and techniques of fabric preparation (C-K)	View a filmstrip or display showing methods of fabric preparation used to create a grain-perfect fabric. Observe methods such as straightening ends, tearing or straightening edges, preshrinking, straightening grain, and pressing. For additional learning experiences see Clothing Services pp. 155-156.
Identify guidelines for measuring fabric for household linens (C-K)	Brainstorm to list guidelines for measuring fabric. Include the following: 1. Keep fabric and measuring tape flat. 2. Measure only after the fabric has been straightened. 3. Measure exactly the amount desired. 4. Use a fine edge to mark the cutting line.
Illustrate guidelines for measuring fabric for household linens (C-C)	Explain to a partner the guidelines for measuring fabric, or demonstrate correct measuring techniques on fabric scraps.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate correct measuring procedures (P-GR)	Practice measuring fabric accurately to make 10- by 10-inch dishcloths, 16- by 28-inch dish towels, 12- by 12-inch napkins, 12- by 18-inch place mats, etc. Ask teacher to check your work.
Identify the guidelines for cutting fabric for household linens (C-K)	Study guidelines to be applied when cutting fabric for household linens. Note the following: 1. Hold scissors properly. 2. Keep scissors flat. 3. Cut in the direction of the grain following a pulled thread, a dominant thread, or a horizontal pattern. 4. Keep fabric flat on table while cutting. For additional learning experiences see pp. 162-163 in *Clothing Services*.
Illustrate guidelines for cutting (C-C)	Explain to a partner the guidelines for cutting out household linens. Depict with magazine pictures or drawings "Cutting Do's and Don'ts" on a bulletin board.
Demonstrate correct cutting procedures (P-GR)	Practice cutting fabric samples in the laboratory following guidelines for cutting fabrics. Ask the teacher to check your work.
Identify basic construction techniques needed to make household linens (C-K)	View a demonstration showing construction techniques used to make household linens. Review basic construction techniques in *Clothing Services* pp. 168-171.
Identify methods used to finish household linens (C-K)	View a demonstration of various hemming techniques used to finish household linens. Which of these hems can be done with a machine? Which, if any, must be done by hand? Make a list on the chalkboard of the hemming techniques observed, and cite: blindstitching, zigzagging, straight stitching, and serging.

Behavioral Objectives	Learning and Evaluation Experiences
Illustrate finishing techniques used on household linens (C-C)	Hem small fabric squares using a different technique on each one. Mount these examples on a poster, and display them for the class.
Use correct finishing techniques to finish household linens (P-GR)	Practice use of correct techniques for hemming household linens. When you can skillfully perform each hemming stitch, try using them to create decorative effects on the household linens you construct.
Identify trims and decorations used on household linens (C-K)	Look at pictures or actual examples of decorative household linens. Make a list of the type of trim used on each linen. Examples: tablecloths--embroidery, fringe, lace edging, appliques; pillowcases--appliques, embroidery, monograms.
Identify methods of applying each type of trim and decoration (C-K)	Study transparencies or displays showing different methods of applying trims and decorations.
	Watch a demonstration showing different methods of applying trims and decorations. For example, to apply an applique you can use a zigzag machine stitch or a hand slip-stitch.
Illustrate methods of applying trims and decorations (C-C)	Find examples of home furnishings items which show different methods of applying trims and decorations. Describe the methods to the class.
Practice methods of applying trims and decorations (P-GR)	Try using different methods to apply trims and decorations to fabric samples. Mount these samples, and display them for the class.

Kitchen Linens

KEY IDEAS: Kitchen linens include dishcloths, dish towels, scouring balls, pocket aprons, pot holders, and oven mitts.

The most lint-free and absorbent fabrics available for dish towels are linen, cotton duck, or terry cloth.

Absorbent dishcloths are usually made from spongy knitted fabrics.

The increasing use of automatic dishwashers, paper towels, sponges, and brushes is reducing the number of dish towels and dishcloths needed in most kitchens.

WORDS TO KNOW:

dish towel
dishcloth
pot holder
oven mitt
linen
cotton duck
terry cloth
scouring ball
mitered corners
blindstitch
zigzag stitch

Behavioral Objectives	Learning and Evaluation Experiences
Name types of kitchen linens (C-K)	Brainstorm to list examples of linens used in the kitchen. Does your list include dishcloths, dish towels, aprons, scouring balls, pot holders, and oven mitts?
Identify fabrics appropriate for constructing kitchen linens (C-K)	Examine fabric samples. Sort them into five piles. Label the piles "Dishcloths," "Dish Towels," "Aprons," "Scouring Balls," and "Oven Mitts or Pot Holders." Place each fabric sample in the appropriate pile. If a fabric is not appropriate for any kitchen linen, place it in a sixth pile labeled "Others."
Describe characteristics of fabrics appropriate for kitchen linens (C-C)	Study samples of kitchen linens. Make a list of the characteristics of the fabrics used to make these linens. Is the fabric colorfast, durable, easy to care for, absorbent, and lint-free with durable press and spot resistant finishes?
Identify supplies needed for the construction of kitchen linens (C-K)	Study an exhibit of supplies needed to construct kitchen linens. Does the display include fabric (knit, woven, and net), thread, trims, scissors, commercial or domestic sewing machine?

Behavioral Objectives	Learning and Evaluation Experiences
Identify methods of finishing kitchen linens (C-K)	View a demonstration of different methods used to finish kitchen linens. (See p. 113 and pp. 97-106.) See Clothing Services pp. 96-106. Study a display of kitchen linens which illustrates various types of finishes. Include narrow machine-stitched hems, narrow hand-sewn hems, blindstitched hems, and zigzagged hems.
Practice methods of finishing kitchen linens (P-GR)	Use different techniques to hem sample kitchen fabrics. Which technique do you like most? Is this also the finish you apply best? Practice any finishing methods that you did not do well or that you do not feel comfortable using.
Recognize trims and decorations appropriate for use on kitchen linens (C-K)	Examine several types of trims and decorations. Identify those that would be appropriate for use on kitchen linens. Consider these questions when making your identifications. Can the trim be washed in the same way as the linen fabric? Will the trim look attractive after many washings? Will the trim interfere with the function of the linen? Is the trim an appropriate size and color for the linen?
Identify correct procedures to be followed when constructing kitchen linens (C-K)	View a demonstration showing the procedures used to construct dishcloths, dish towels, aprons, scouring balls, pot holders, and oven mitts. (See pp. 113-116.)
Identify assembly-line techniques used to produce kitchen linens (C-K)	List the tasks involved in constructing a particular kitchen linen. Fill out with the aid of the teacher a production card on that kitchen linen. See Clothing Services p. 207.
Construct kitchen linens using assembly-line techniques (P-GR)	Practice constructing kitchen linens, such as dishcloths, dish towels, aprons, scouring balls, pot holders, and oven mitts following the procedures listed on the production card.

Behavioral Objectives	Learning and Evaluation Experiences
Evaluate the construction and workmanship of kitchen linens (C-E)	Work in groups to judge the quality of the kitchen linens constructed in class. Use the checklist devised in the household linens lesson.

KITCHEN LINENS

Dish Towels

Materials and Equipment Needed:

fabric--a soft absorbent fabric like terry cloth or bird's-eye pique
thread
serger or domestic sewing machine
trim or decorations, if desired

Instructions:

1. Cut fabric to 16 by 28 inches or smaller.
2. Hem the fabric using one of the following methods:
   a. Finish edges with a serger using colored thread.
   b. Hem edges with a decorative embroidery stitch.
   c. Turn under edge, and stitch rick-rack on edge, hemming at the same time.
3. Apply decorative design or applique to center or corner of dish towel.

Dishcloths

Materials and Equipment Needed:

fabric--tubular knit or any soft, absorbent, loosely woven fabric
thread
serger or domestic sewing machine

Instructions:

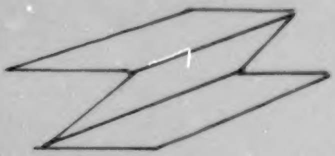
1. Cut fabric to desired size, about 10 to 12 inches square.
2. Serge or zigzag edges of knit fabric.
3. Zigzag edges of woven fabric with colored thread, or turn hem under and stitch.
4. To make a scrubber and dishcloth in one, cut nylon net the same size as the dishcloth. Stitch together as one thickness. Hem.

Scouring Balls

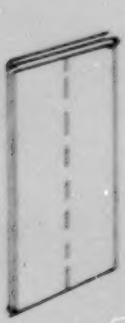
Materials and Equipment Needed:

12 inches of nylon net
thread
sewing machine

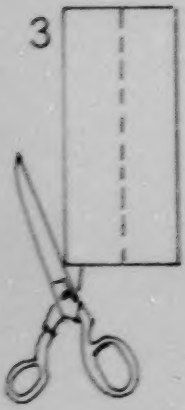
Instructions:


1

1. Fold the 12 inches of nylon net into three equal parts.


2

2. Stitch down center of strip, using a long basting stitch.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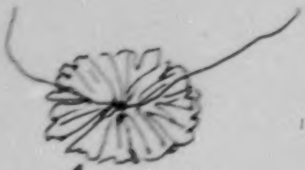
3. Cut the folded edge apart on each side.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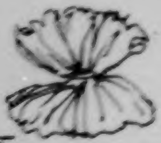
4. Pull basting thread to gather net into a ball.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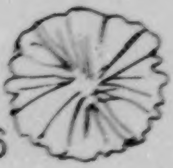
5. Tie thread.


6

6. Fluff and separate layers of net.

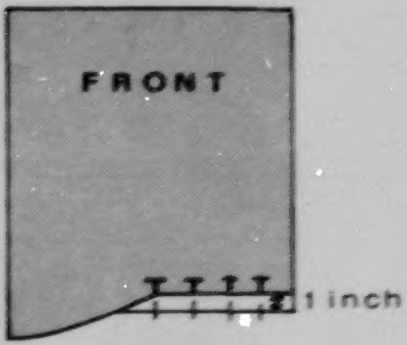
POCKET APRON
(for use when constructing home furnishings)

Materials and Equipment Needed:

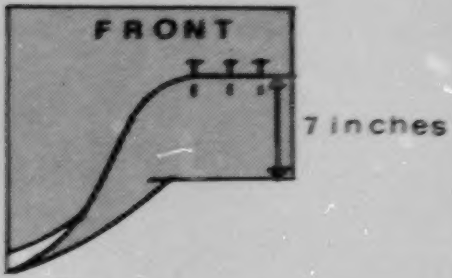
heavy, durable fabric same color on both sides-- duck, denim, or sail cloth	pins ruler thread
sewing machine	needle

Instructions:

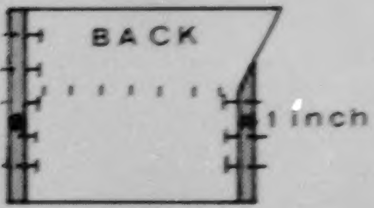
1. Cut one 18- by 20-inch rectangle and one waistband. The waistband should be long enough to go around the waist and tie. The waistband should be cut 4 inches wide. Measure off 12 inches in the middle of the waistband and mark.



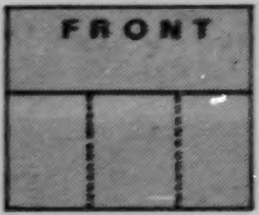
2. Turn a 1-inch hem to the front on one short (18-inch) edge and pin. Stitch on the sewing machine.



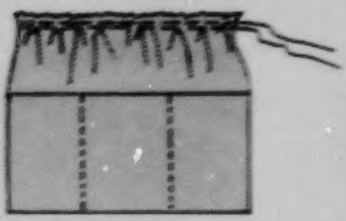
3. Tur[illegible]p the hemmed edge 7 more inches to form a long pocket. Pin.



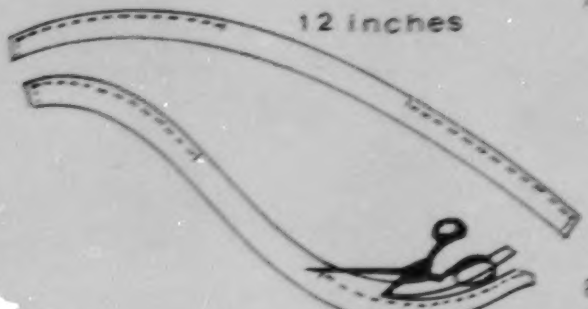
4. Turn a 1-inch hem to the back on each long side and pin. Stitch on the sewing machine.



5. Divide the pocket into three equal parts with two division lines. Stitch along each of the division lines to form the three pockets.

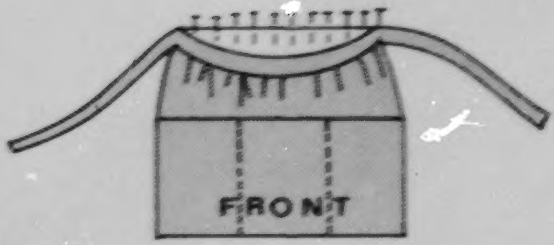


6. Gather with a machine basting stitch the top edge of the apron to fit the 12-inch opening of the waistband.

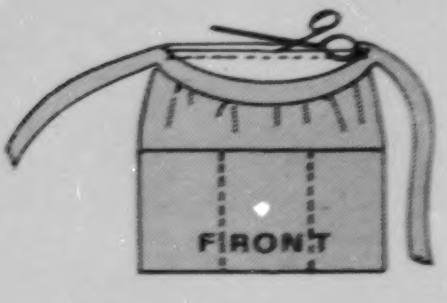


7. Fold the waistband with right sides together. Begin at one end and stitch the length of the tie, stopping at the mark for the 12-inch area. Stitch the other end similarly so that there is a 12-inch opening in the center of the waistband.

8. Trim seams and corners on the waistband. Turn and press the waistband.



9. Pin one edge of the 12-inch opening of the waistband to the gathered edge of the apron with right sides together. Adjust gathers to fit.



10. Stitch the waistband to the apron. Trim the seam.

11. Fold the waistband over and turn in the remaining raw edge. Slip-stitch the waistband over the seam.

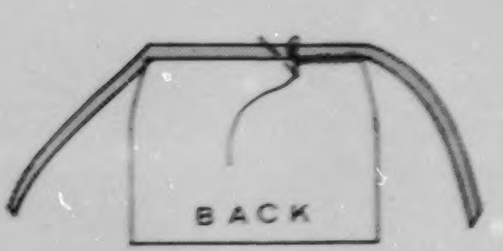


Table Linens

KEY IDEAS: Table linens are used to set a more attractive table and to protect the table from damage.

A wide variety of fabrics are available for making tablecloths, napkins, runners, and place mats.

The formality of the occasion determines which type of fabric should be used for table linens.

Edgings and trims used may be adapted to suit the fabric and the occasion.

WORDS TO KNOW:

table linens
table setting
formal
informal
lace
vinyl
denim
plain seam
flat-felled seam
french seam
welt seam
corded seam
applique
monogram
serged
mitered
fringed
raveled
pinked
zigzagged

Behavioral Objectives	Learning and Evaluation Experiences
Define table linens (C-K)	Brainstorm to find a definition of table linens. Compare your definition with the following: a general term applied to all cloth articles used to set an attractive dining table.
Identify table linens (C-K)	View a display of table linens. Name each familiar type, and listen as the teacher names the others. On the chalkboard make a list of table linens. Include napkins, napkin rings, place mats, tablecloths, and table runners in your list.
Identify types of fabrics used to make table linens (C-K)	Brainstorm to determine what fabrics are best to use for making table linens. Did you name these fabrics: linen, lace, cotton, vinyl, denim, and burlap? Look through magazines, and cut out pictures of table settings that show effective use of table linens. Arrange these on a sort board under meal headings such as breakfast, lunch or supper, and dinner.

Behavioral Objectives	Learning and Evaluation Experiences
Identify characteristics of fabrics used for table linens (C-K)	Examine labels on table linens to obtain information about fiber content and care procedures. List on the chalkboard characteristics of a good table linen fabric. Did you include these: colorfastness, durability, appearance, easy to care for, and durable press and soil release finishes?
Give examples of appropriate fabrics for formal and informal table linens (C-C)	Look at pictures cut out of magazines that show effective use of table linens. Which of these table settings are formal? Informal?
	Make two bulletin board displays using fabric swatches appropriate for formal table settings on one board and fabric swatches appropriate for informal table settings on the other.
Illustrate the use of formal and informal types of table linens (C-C)	Arrange the magazine pictures used in a previous experience for the mealtime sort board into one of two columns titled "Formal or "Informal" on another sort board.
	Examine several actual table settings. Decide whether each table would be more appropriate for a formal or an informal meal.
	Draw slips of paper from a box. Each slip has the name of a meal and states whether the table setting should be formal or informal. Set a table using appropriate linens to create the mood indicated on the slip of paper. Let the class evaluate your table setting.
Identify types of seams in table linens (C-K)	Study a display showing samples of the various types of seams, including plain, corded, french, flat-felled, and welt. Listen to a description of each type of seam and the way each is constructed.

Behavioral Objectives	Learning and Evaluation Experiences
Give examples of types of seams used in construction of table linens (C-[illegible]	Study samples of table linens. Describe to the class the type of seam used: flat-felled, french, plain, or other.
Identify procedures for making different types of seams (C-K)	View a demonstration showing how to construct various types of seams, including flat-felled, french, and plain. On the chalkboard, list the steps in constructing each seam.
Describe procedures for making different types of seams (C-C)	Play "Seam-Song" by dividing into two teams. As the teacher holds up a sample seam or shows a transparency of a seam, the first team to name the seam gets two points. That team then has first chance to describe how the seam is constructed. If they miss the answer, the second team gets a try. The team describing the construction procedure correctly scores 5 points. The team scoring the most points wins.
Use correct techniques to construct a variety of seams (P-GR)	Practice constructing a variety of seams on small fabric samples. Include a sample of a flat-felled, french, and plain seam. Display your samples on a bulletin board.
List types of trims and decorations used on table linens (C-K)	Study sample table linens and identify the trims and decorations used on each sample. Make a list of the trims and decorations used.
	Brainstorm to identify trims and decorations appropriate for table linens. List them on the chalkboard. Does your list include cording, binding, ruffling, applique, monogramming, embroidery, quilting, braiding, and rick rack?
Identify methods of applying trims and decorations to table linens (C-K)	Review the hand and machine methods of attaching trims and decorations to table linens. (See p. 102.)
	View a demonstration showing how each type of trim or decoration is applied to table linens.

Behavioral Objectives	Learning and Evaluation Experiences
Describe methods of applying trims and decorations to table linens (C-C)	Summarize the procedures used to apply each type of trim or decoration as the teacher names several types.
Cite the different types of edges used on table linens (C-K)	View an exhibit of table linens, noting the edge finish. List the finishes on the chalkboard. Include raveled, zigzagged, pinked, and other finishes.
Identify correct procedures to be followed in the construction of table linens (C-K)	View a demonstration of the procedures to use when constructing table linens such as tablecloths, napkins, place mats, and table runners.
Explain assembly-line techniques used in the production of table linens (C-C)	Divide into groups. Each group should select a type of table linen and list the procedures used in constructing it. Then list the procedures on the chalkboard.
	Describe each task involved in constructing a particular table linen such as napkins, place mats, tablecloths, etc. List these tasks on a division of tasks chart. (See Clothing Services p. 206.) Fill out, with the aid of the teacher, a production card on one type of table linen. (See Clothing Services p. 207.)
Construct table linens using assembly-line techniques (P-GR)	Practice following the procedures listed on the production card to construct table linens such as tablecloths, napkins, napkin rings, place mats, and table runners.
Evaluate the construction and workmanship of table linens (C-E)	Work in groups to judge the quality of the table linens constructed in class. Use the checklist devised in the lesson on household linens.

Bed Linens

KEY IDEAS:

Bed linens include flat and fitted sheets, pillowcases, and receiving blankets.

Sheets are constructed in two styles--flat and fitted or contour.

Sheets are usually made of percale (a high quality, closely-woven fabric) or muslin (a coarse loosely-woven and less expensive fabric).

Pillowcases should be two to three inches wider than the pillow and ten inches longer.

Crib or twin bed sheets can be constructed to a custom fit if proper measurement and construction techniques are followed.

WORDS TO KNOW:

flat sheet
fitted sheet
percale
muslin
elastic
bias
flat-felled seam
french seam
bound seam
mattress depth
paper pattern
gather
ease

Behavioral Objectives	Learning and Evaluation Experiences
Name types of bed linens (C-K)	Brainstorm to list examples of linens used in the bedroom. Does the list include sheets, pillowcases, and blankets? Examine actual samples of bed linens. Name each item. Samples might include flat sheets, fitted sheets, pillowcases, blankets, crib sheets, and receiving blankets.
Identify appropriate fabrics for constructing bed linens (C-K)	Examine fabric samples. Sort them into two piles: those appropriate for bed linens and those not appropriate for bed linens. Examine the labels on bed linens to determine the fiber content. Make a list on the chalkboard, or make a labeled display of all the fabrics appropriate for making bed linens. Include percale, muslin, linen, silk, nylon, rayon, and satin for sheets and pillowcases, and wool, acrylic, and polyester for blankets.

Behavioral Objectives	Learning and Evaluation Experiences
Describe the difference between muslin and percale sheets (C-C)	Examine percale and muslin sheets. Make a list of the differences between the two fabrics. Does your list include these facts? Both muslin and percale are cotton fabrics but percale is a higher quality cotton. Percale is a smooth, closely-woven fabric made from long cotton fibers. Muslin is coaser, more loosely-woven and less expensive then percale.
Identify supplies needed for the construction of bed linens (C-K)	Study a display of supplies suitable for constructing bed linens including fabrics, scissors, elastic, bias binding, and thread.
Cite the procedures used to make accurate measurements for constructing bed linens (C-K)	Watch a demonstration on measuring a mattress for flat sheets, fitted sheets, and blankets, and on measuring a pillow for a pillowcase. What measurements are taken for each item? How is each measurement made?
Describe the procedures used to take accurate measurements for constructing bed linens (C-C)	Summarize the procedures used to measure a pillow or mattress for the bed linen indicated on each card or picture held up by the teacher.
Cite the procedure used in making a paper pattern for fitted sheets (C-K)	Watch a demonstration on measuring a mattress and cutting a paper pattern for mitering corners on a fitted sheet. (See pp. 124-125.)
Identify types of seams that are used on fitted sheets (C-K)	Take a field trip to observe the steps in making bed linens in a factory which manufactures sheets. Observe these procedures: sewing of seams, application of bias binding and/or elastic, and finishing or hemming.
	Examine samples of seams used on corners of fitted sheets. What is the difference between flat-felled and bound seams?

Behavioral Objectives	Learning and Evaluation Experiences
Cite procedures used to make a continuous strip of bias for fitted sheets (C-K)	Watch a demonstration showing how to mark and cut a continuous strip of bias. (See p. 126.)
Practice making a continuous strip of bias (P-GR)	Mark and cut a continuous strip of bias using correct procedures. Have the teacher check your work.
Identify tasks involved in making seams or corners of bed linens (C-C)	Observe a demonstration showing how to construct the corners of a fitted sheet by either using folding elastic or using a bias strip and regular elastic.
Identify tasks involved in applying elastic and bias binding (if needed) at corners of fitted sheet (C-C)	View a demonstration showing how to apply elastic and bias binding in one operation at the corners of a fitted sheet. View a second demonstration showing how to apply folding elastic to the corner of a fitted sheet. Which is the quicker method? Do both methods result in similar products?
Identify correct procedures used to construct bed linens (C-K)	Observe a demonstration showing how to construct a fitted sheet, a flat sheet, a pillowcase, and a receiving blanket.
Identify assembly-line techniques used to produce bed linens (C-K)	List on a task analysis chart the tasks involved in producing a particular bed linen. From this chart, fill out a production card on the tasks involved in constructing bed linens. (See p. 86.) See unit on assembly-line procedures for more learning and evaluation experiences.
Construct bed linens using assembly-line techniques (P-GR)	Practice following the procedures listed on the production card to construct bed linens, such as crib or twin fitted sheets, pillowcases, or receiving blankets.
Evaluate the construction and workmanship of bed linens (C-E)	Work in groups to judge the quality of the bed linens constructed in class. Use the checklist devised in the lesson on household linens.

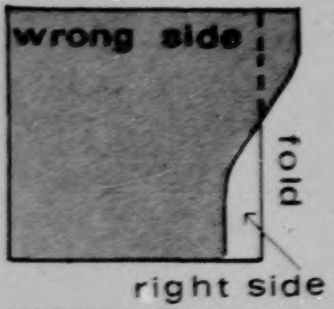
PATTERN FOR CUTTING AND MITERING CORNERS ON LINENS

Materials and Equipment Needed:

- sheet of paper
- pencil
- ruler
- scissors
- fabric
- thread
- domestic sewing machine

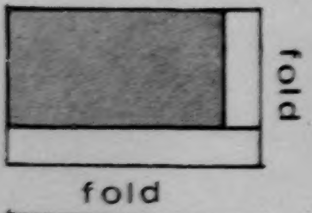
Instructions:

1



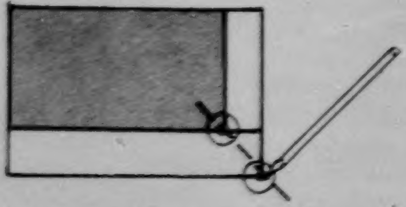
1. Using a sheet of paper make a pattern for mitered corners. Fold in one edge of the paper to form the side hem.

2



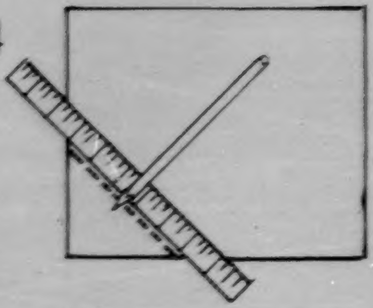
2. Fold in the other edge of the paper to form the lower hem.

3



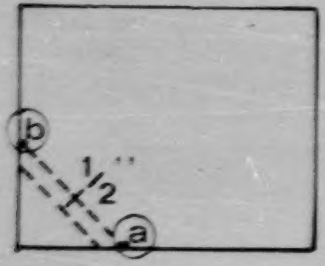
3. With a pencil, draw a line from the point where the two hems cross to the point of the corner.

4

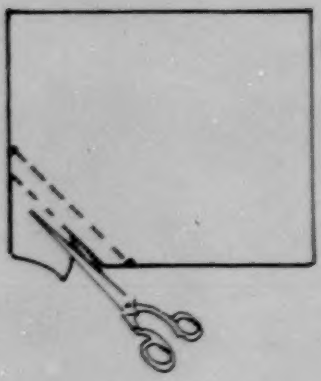


4. Unfold paper and turn it to the side with the pencil marks. Finish drawing the dotted line across both hem widths.

5

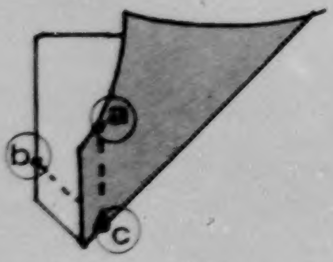


5. Draw a second line parallel to the first line but 1/2-inch nearer the corner to form a seam allowance.



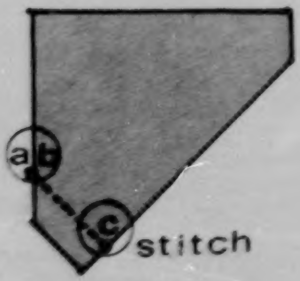
6

6. Use paper pattern to mark and cut the corner of the fabric.



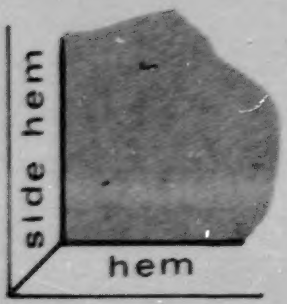
7

7. Fold right sides together so that a meets b.



8

8. Stitch seam from ab to c.


side hem
hem

9

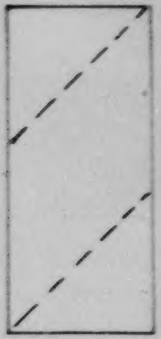
9. Trim seam. Turn material to form corner of hems.

MAKING A CONTINUOUS STRIP OF BIAS OR CORDING

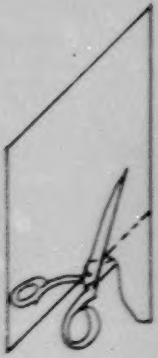
Materials and Equipment Needed:

rectangular piece of fabric	scissors
ruler	thread
pencil or chalk	domestic sewing machine

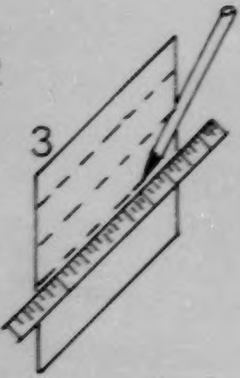
Instructions:


1

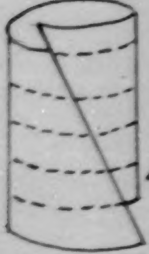
1. Fold the rectangular piece of fabric diagonally at both ends to form a true bias.


2

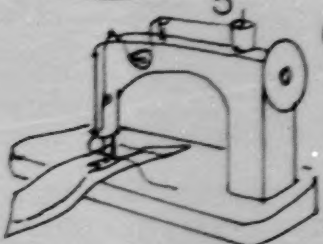
2. Cut off the corners of the fabric by cutting along both diagonal folds.


3

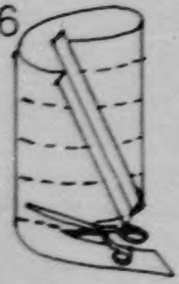
3. Use a ruler to measure the desired width of the strips diagonally across the fabric. Be sure to measure each strip from the edge of the last strip.


4

4. Form a tube by folding right sides together with the width of one strip extending beyond each end of the tube.


5

5. Join edges with a 1/4-inch seam. Press open.


6

6. Cut the strips apart by beginning at one end and cutting along the marked lines in a continuous spiral.

Banding and Packing

KEY IDEAS:

A bander wraps paper bands or ribbons around a specified number of similar items.

A bander may be named by the type of product being banded, such as a napkin-band wrapper or a towel bander.

A packager or bagger sorts and counts products, wraps them in protective materials, and seals them in a container.

WORDS TO KNOW:

banding
packing
bander
packager
twine
paper band
ribbon
cellophane
carton
label
inspect
bagger

Behavioral Objectives	Learning and Evaluation Experiences
Identify the tasks performed by a bander and by a packager (C-K)	Listen to a description of the jobs performed by a bander and by a packager. Make a list of these tasks on the chalkboard. Does your list include these tasks: Bander-- 1. wrapping paper bands or ribbons around a specified number of similar items? 2. putting glue on one end of band and fastening ends together? 3. stacking banded packages on table or placeing them in containers? Packager-- 1. assembling cartons? 2. obtaining and sorting products? 3. wrapping protective materials around product? 4. putting product into container? 5. closing and sealing container? 6. labeling or tagging products or container? 7. recording information such as weight of container and time and date of packing? Listen as a representative from a manufacturer or a department store describes the jobs assigned to a bander and to a packager.

Behavioral Objectives	Learning and Evaluation Experiences
Identify supplies used in banding and packing household linens (C-K)	Study a display of the supplies used in banding and packing household linens. Does the display include paper bands, ribbons, glue, tape, twine, labels, cartons, and cellophane or other packing material?
Identify proper procedures for banding and packing (C-K)	Visit a manufacturer or a department store to observe the procedures used for banding and packing home furnishings items. What types of items are banded together before packing? What is used to band the products together? How many items are fastened together with one band? Does the number of items banded in one unit depend on the item being banded? What protective materials are used to pack household linens? What sizes of cartons are used to pack household linens? Does the type of item being packed affect the way it is packed? How many items are placed in each carton? How are packages or cartons labeled? What information is put on the label?
Describe proper procedures for banding and packing (C-C)	Divide into pairs. Restate the procedures for banding and packing home furnishings items seen while visiting the manufacturer or the department store.
Demonstrate proper procedures for banding and packing (P-GR)	Participate in an assembly-line production to band and pack various items such as sheets, pillowcases, washcloths, pillows, towels, and draperies. Practice labeling the packages correctly.
	Practice properly banding and packing the products produced in class, such as draperies, napkins, or washcloths as they are produced.

Linen Room Procedures

KEY IDEAS:

In hospitals, hotels, or motels, the linen room is usually the headquarters of the housekeeping department.

Freshly laundered and ironed linens should be stored to keep them neat and free of wrinkles.

Linens should be folded to fit the size of the shelf where they will be stored.

Stored linens should be protected from insects, sunlight, chemical fumes, mold, and mildew.

Proper care of linens in an institution or motel can save thousands of dollars.

Mending or remaking worn linens saves money.

Patching lengthens the life of linens.

Linen repairs should be neat and almost invisible.

WORDS TO KNOW:

linen room
patch
repair
durable
distribution
storage
mend
remake
gratis items

Behavioral Objectives	Learning and Evaluation Experiences
Identify the functions of a linen room (C-K)	Listen to an executive housekeeper from a motel, hotel, hospital, or nursing home describe the linen room and its functions. Listen for such facts as these. 1. The linen room is the headquarters of the housekeeping department. 2. The linen room serves four purposes: a. storage center for clean linens, cleaning supplies, and gratis items (stationery, matches, etc.). b. distribution center for linens, supplies, and gratis items. c. sewing center for mending and remaking linens. d. information center for managers, guests, and employees. 3. Thousands of dollars can be lost if linens are not properly handled, cared for, and stored.

Behavioral Objectives	Learning and Evaluation Experiences
Illustrate the functions of the linen room of an institution (C-C)	Participate in role plays which show the functions of the linen room. Examples: a housekeeper supplying a guest with information, a maid storing linens, or a seamstress mending linens.
Identify correct procedures for folding linens (C-K)	Watch a demonstration on the correct procedures for folding linens. List the steps in folding linens.
Summarize correct procedures for folding linens (C-C)	Convert the procedures observed in the demonstration on folding linens into a set of guidelines for folding linens. Do your guidelines include these points: 1. Fold linens to prevent wrinkles? 2. Fold linens on a large surface? 3. Smooth out wrinkles with hands after each fold? 4. Fold large pieces lengthwise first and then crosswise until the desired size is reached? 5. Fold towels and pillowcases lengthwise in thirds, then crosswise? 6. Fold items to fit the size of the shelf where they will be stored? Example: If a shelf is 12 inches wide, fold items stored there to a size of 11 inches.
Apply correct procedures when folding linens (C-Ap)	Practice using the correct procedures to fold linens. Evaluate your work using the set of guidelines developed in the previous learning experience.
Identify correct procedures for storing linens (C-K)	Visit the linen room of a hospital, nursing home, hotel or motel. Observe how the linens are stacked and stored on the shelves. Discuss your observations with class members.
	Listen to an executive housekeeper from an institution discuss correct procedures for storing linens. List the correct procedures for storing linens.

Behavioral Objectives	Learning and Evaluation Experiences
Summarize correct procedures for storing linens (C-C)	Convert the procedures observed in the field trip or discussed by the housekeeper into a set of guidelines for storing linens. Do your guidelines include these points: 1. Store linens to prevent wrinkles? 2. Store linens in stacks of similar items? 3. Store linens with the folded edge to the outside? 4. Store heavy items (sheets, blankets) on lower shelves to minimize lifting? 5. Store lightweight items (pillowcases, towels, tablecloths) on high shelves? 6. Store linens in a well-ventilated, cool, dark, dry room? 7. Protect stored linens from insects, sunlight, chemicals, mold, and mildew? 8. Wash new linens before storing them to remove starches and chemicals that may cause discoloration or attract insects? 9. Wrap linens to be stored for a long time in dark paper to protect them from sunlight?
Explain the need for careful handling and storage of linens (C-C)	Role play motel or hospital situations in which money is lost because of misuse or careless handling of linens. Examples might include using torn linens as cleaning rags instead of remaking or mending them, failing to wash new sheets before storing them, and not wrapping linens properly for storage. Find the average price a set of bed linens costs a motel or hospital. Use this price to figure the amount of money the institution would lose if two sets of linens had to be replaced each week. How much money would be lost in a week? In a month? In a year?

Behavioral Objectives	Learning and Evaluation Experiences
Identify ways to save money through careful handling and care of linens (C-K)	Brainstorm to list ways to save money by careful handling of linens. Refer to the guidelines on storing linens listed in a previous learning experience. Listen to an executive housekeeper from a motel, hotel, or hospital list ways money can be saved if linens are properly handled. The list might include mending torn linens immediately; remaking worn linens into other items; storing linens so that they are protected from insects, sunlight, chemicals, mold, mildew, etc.; using old rags for cleaning rather than using good linens; and washing new linens before storing them to remove starches and chemicals which may attract insects or cause discoloration.
Identify ways to repair linens to prolong their usefulness (C-K)	Watch a demonstration on how to repair linens to prolong their usefulness. Include machine darning of holes, and patching of holes. List on the chalkboard the steps in the repair methods demonstrated.
Identify common types of patches used on linens (C-K)	Examine linens that have been patched. Match patches on the linens to a display of labeled patches on the bulletin board. Name each type of patch.
Explain the uses of various patches (C-C)	Study examples and pictures illustrating various types of patches including decorative patches, fitted patches, hemmed patches, inset patches, and press-on patches. Name the types of patches. Describe situations where each patch might be used.
Demonstrate ways to use various patches to repair linens (C-Ap)	Repair a variety of linens using the most appropriate patching or mending technique. Explain why the patch or mending technique used is best one for the job.

Behavioral Objectives	Learning and Evaluation Experiences
Name ways to remake worn linens into useful items (C-K)	Brainstorm to identify ways of remaking worn linens into useful items. List your suggestions on the chalkboard. Does your list include these suggestions: 1. Use worn double sheets to make single sheets? 2. Use worn single sheets to make cot or crib sheets? 3. Use worn sheets to make maids' aprons? 4. Use worn blankets to make baby bed blankets? 5. Use worn bath towels to make wash cloths? Watch a demonstration showing how worn linens can be remade into useful items. Example: Make a worn single sheet into a cot or crib sheet, or make worn bath towels into wash cloths.
Explain ways to remake worn linens into useful items (C-C)	Summarize the procedures used to remake worn linens, as the teacher names or holds up an example of each one.
Construct useful items from worn linens (P-GR)	Describe to a partner the procedures used to remake worn linens. Make a bulletin board illustrating the procedures used to remake worn linens. Practice remaking worn linens into useful items. See the examples listed in the previous two learning experiences.

CONCEPT: Decorative Accessories

JUSTIFICATION:

A variety of employment opportunities are available for students who acquire skills in constructing decorative accessories. The ability to design and construct pillows, cushions, and bolsters may help students secure jobs in custom-order workrooms or decorator studios. Knowledge of construction techniques for making bedroom accessories such as bedspreads, coverlets, dust ruffles, and pillow shams may lead to similar employment opportunities in custom-order workrooms or decorator studios. Skill in recovering chair seats may be another asset in getting a job in workrooms or studios.

OVERALL OBJECTIVES:

Construct simple decorative accessories (P-M)

Analyze characteristics of good quality construction and poor quality construction of decorative accessories (C-An)

Choose construction techniques that lend themselves to quality home furnishings items (A-V)

Display attitudes which encourage success in home furnishings occupations (A-V)

Pillows, Cushions, and Bolsters

KEY IDEAS:

Pillows, cushions, and bolsters add comfort and color to a room's decor.

Pillows, cushions, and bolsters can be constructed in a variety of sizes, shapes, and fabrics to create many decorative effects.

The fabric selected for constructing pillows, cushions, and bolsters should be determined by the intended use.

Well-constructed pillows, cushions, and bolsters hold their shapes and look professional.

WORDS TO KNOW:

pillow
cushion
bolster
accessory or accent
decor
form
casing
decorative trim
moire
taffeta
brocade
damask
satin
chintz
ticking
linen
velvet
flanges
sunburst
closures
ruffles
quilting
cording
tufting

Behavioral Objectives	Learning and Evaluation Experiences
Define pillow, cushion, and bolster (C-K)	View slides, transparencies, or displays showing labeled pictures of pillows, cushions, and bolsters. Brainstorm to identify the distinguishing characteristics of each. Use these characteristics to form a definition of each. Compare your definitions with these. A pillow or cushion is a soft, comfortable filling encased in fabric. Pillows and cushions are made in a variety of shapes: round oval, square, oblong, triangular, crescent, octagonal, etc. Some have "knife" edges while others have "box" edges. Bolsters are firmly stuffed cushions used to provide support. Bolsters may extend the full width or length of a bed or sofa and may be constructed in round, oval, square, oblong, triangular, or wedge shapes. Play "Pillow Talk" by dividing into two teams. Let the members of each team take turns trying to correctly classify examples of pillows, cushions, and bolsters. One point is scored for each correct classification. The team with the most points wins.

Behavioral Objectives	Learning and Evaluation Experiences
Explain the differences among pillows, cushions, and bolsters (C-C)	Study examples of pillows, cushions, and bolsters. Categorize each example as a pillow, cushion, or bolster. Explain why you categorized each item as you did.
Identify fabrics used in constructing pillows, cushions, and bolsters (C-K)	Examine sample pillows, cushions, and bolsters. Name the fabric used to construct each sample. Make a list of these fabrics on the chalkboard.
Describe fabrics suitable for accessorizing formal and informal decor (C-C)	Divide samples of the fabrics identified in the previous learning experiences into two groups: formal and informal. Place each formal example in one stack and each informal example in another. List the two groups of fabrics on the chalkboard. Compare your groups with these: formal fabrics (moire, brocade, velvet, taffeta, satin, and linen); informal fabrics (denim, corduroy, ticking, chintz, sailcloth, gingham, and cotton blends).
Use appropriate fabrics to accessorize formal and informal settings (C-Ap)	Construct pillows, cushions, and bolsters from appropriate fabrics for formal and informal decors, as required in class production projects.
Define "form" and "casing" in relation to pillows, cushions, and bolsters (C-K)	View a film or display of forms and casings used to make pillows, cushions, and bolsters. From your observations, define "form" and "casing." Compare your definitions with the following. A form is a filling of molded or shredded foam, kapok, or down. A casing is a fabric cover most often used to hold shredded foam, kapok, or down together inside the pillow. Any type of foam may be enclosed in a casing.
Describe the differences between a form and a casing (C-C)	Examine sample forms and casings. Separate the cased forms from the other forms. Explain the differences between the cased forms and the others.

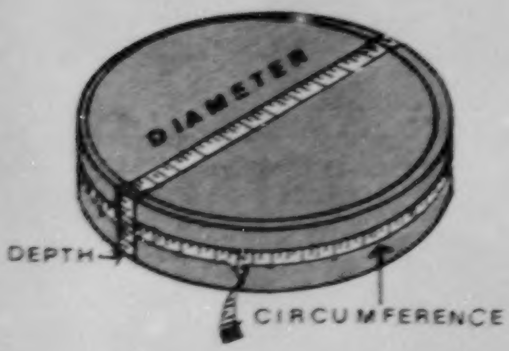
Behavioral Objectives	Learning and Evaluation Experiences
Construct a pillow form (P-GR)	Make a pillow form by cutting foam rubber to the desired size and shape or by cutting and sewing a muslin casing and stuffing it with a filling. Old nylon hosiery, kapok, or shredded foam can be used to fill the casing.
List procedures used to measure and cut fabric for constructing pillows, cushions, and bolsters (C-K)	Observe a demonstration on measuring and cutting fabric for pillows, cushions, and bolsters. (See p. 141.) Discuss the steps followed. As the teacher calls on members of the class, take turns listing the steps followed in measuring and cutting fabrics.
Describe the steps involved in measuring and cutting fabric for pillows, cushions, and bolsters (C-C)	Illustrate the measurements needed for cutting fabric for pillows, cushions, and bolsters. Draw arrows on pictures of pillows, cushions, and bolsters to indicate the measurements needed, or measure actual samples of pillows and bolsters.
Identify types of closures used on pillows, cushions, and bolsters (C-K)	Study a display of pillows with various closures, including zippers, velcro or nylon burr fasteners, and stitched closures. When the teacher holds up a pillow, tell which type of closure it has.
Identify how each closure is applied to a pillow, cushion, or bolster (C-K)	Watch a demonstration or slide presentation showing procedures for applying each type of closure to a pillow.
Explain the way each closure is applied to a pillow, cushion, or bolster (C-C)	Construct a display illustrating the steps involved in applying each closure to a pillow. Take turns explaining each step in the process.
Practice correct techniques for applying closures to pillows, cushions, or bolsters (P-GR)	Apply various types of closures, including a zipper and a velcro or nylon burr fastener to samples of fabric. Display your samples on a bulletin board.

Behavioral Objectives	Learning and Evaluation Experiences
Identify trim and decorations used on pillows, cushions, and bolsters (C-K)	View a display of decorative pillows. Make a list on the chalkboard of the trims and decorations used on each pillow. These might include cording, ruffles, appliques, monograms, embroidery, quilting, braiding, fringe, or rick rack.
Identify means of attaching each type of trim to pillows, cushions, or bolsters (C-K)	Watch a demonstration showing ways to attach each type of trim or decoration to pillows, cushions, or bolsters. Name the methods used for attaching trim.
	For additional learning experiences see Clothing Services, pp. 97-106 and pp. 102-103 in this book.
Describe means of attaching each type of trim to pillows, cushions, or bolsters (C-C)	Play "Description" by describing how to apply the trim or decoration seen on each pillow held up by the teacher. Players divide into teams. For each correct description, the team gets 5 points. The team with the most points wins.
Cite assembly-line procedures for constructing pillows, cushions and bolsters (C-K)	View a film or slides showing assembly-line methods of constructing pillows, cushions, and bolsters.
	List on a division of tasks chart the tasks involved in producing a pillow, cushion, or bolster. From this chart, fill out a production card on the tasks involved in constructing pillows, cushions, or bolsters. See Clothing Services p. 207.
	Observe a demonstration showing how to construct a pillow, cushion, or bolster. List on the chalkboard the steps involved.
Explain procedures to be followed in the construction of a pillow, cushion, or bolster (C-C)	Arrange into logical sequence the pillow construction steps listed randomly on a handout or on the chalkboard.
	Divide into pairs, and take turns summarizing the procedures for constructing a pillow, cushion, or bolster.

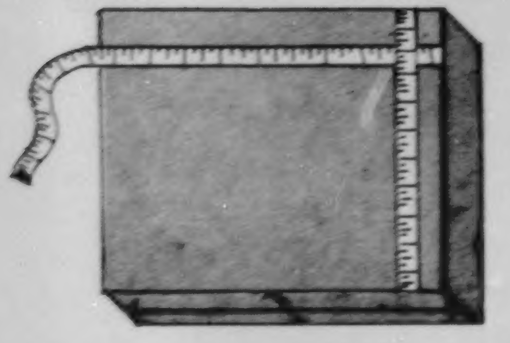
Behavioral Objectives	Learning and Evaluation Experiences
Follow the correct assembly-line procedures to construct a variety of pillows, cushions, and bolsters (P-GR)	Use correct assembly-line procedures as listed on the production card to make several types and shapes of pillows, cushions, or bolsters. These might include plain pillows, flange-edged pillows, sunburst pillows, picture-frame pillows, square cushions, circular cushions, puffed cushions, round bolsters, square bolsters, and five- or six-sided bolsters. Attach appropriate closures and trims to each pillow, cushion, or bolster. See pp. 204-205 in Clothing Services for instructions on making a school pillow.

MEASURING PILLOWS, CUSHIONS, AND BOLSTERS

Pillows and Cushions

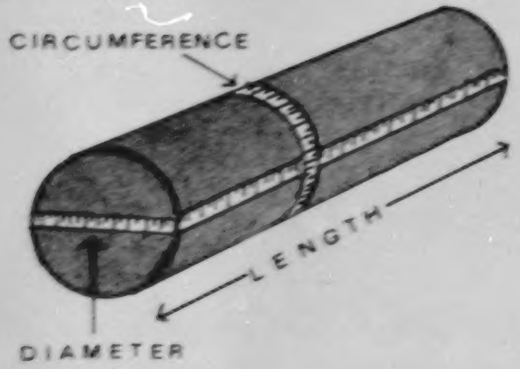

DIAMETER
DEPTH
CIRCUMFERENCE

Measure the diameter, depth and circumference of the cushion form. Add 1/2-inch seam allowances on all sides. Measurements are the same for the muslin casing and the outer cover.



Measure the length and width in the desired shape. Add 1/2-inch seam allowances all around.

Bolsters


CIRCUMFERENCE
LENGTH
DIAMETER

Measure the length, circumference, and diameter of bolsters. Add 1/2-inch seam allowances all around except at the zipper closure, which should have a 1-inch seam allowance.

Bedroom Accessories

KEY IDEAS: Bedroom accessories include bedspreads, coverlets, pillow shams, dust ruffles, and dressing table skirts.

A wide variety of fabrics and designs can be used to construct bedspreads, coverlets, pillow shams, dust ruffles, and dressing table skirts.

The type of fabric and the pattern used to construct home furnishings items should be coordinated with the decor of the room.

The bed coverings, dressing table skirts, draperies, and upholstery in a room should harmonize with one another.

Bed coverings, pillow shams, and dressing table skirts can be individualized by the use of decorative designs and trims.

WORDS TO KNOW:

bedspread
coverlet
pillow sham
dust ruffle
dressing table skirt
heading
swag
flounce
box spread
tailored spread
corded seam
welt seam
french seam
pleating
shirring
overcast edge
insets
flange hem
square turn
rounded turn

Behavioral Objectives	Learning and Evaluation Experiences
Recognize bedspreads, coverlets, pillow shams, dust ruffles, and dressing table skirts (C-K)	Examine actual bedspreads, coverlets, pillow shams, dust ruffles, and dressing table skirts. Note distinctive features of each. How is a bedspread different from a coverlet? A dust ruffle? Study magazine pictures of bed coverings and table skirts. Sort the pictures into groups according to the type of home furnishings items illustrated, i.e., bedspreads, coverlets, pillow shams, dust ruffles, and dressing table skirts.
Identify different styles and designs of bed coverings, pillow shams, and dressing table skirts (C-K)	View a display of magazine pictures or drawings which illustrate different styles and designs of bed coverings, pillow shams, and dressing table skirts. Styles of bedspreads might include box spreads, ruffled spreads, flounced spreads, tailored spreads, etc. Styles of pillow shams might include flanged and ruffled shams. Styles of dressing table skirts might include ruffled, draped, swagged, pleated, and flounced skirts.

Behavioral Objectives	Learning and Evaluation Experiences
Illustrate the variety of styles and designs of bed coverings, pillow shams, and dressing table skirts (C-C)	Sort magazine pictures into groups according to the style of the bed covering, pillow sham, or table skirt. Label each picture with the appropriate style. Arrange the magazine pictures to make an attractive bulletin board display showing different styles and designs of home furnishings.
Identify fabrics used to construct bed coverings, pillow shams, and dressing table skirts (C-K)	Visit a department store or manufacturer of bed coverings, pillow shams and table skirts, or examine available home furnishings items. Determine the types of fabrics used in constructing bed coverings, pillow shams, and dressing table skirts. Make a list of fabrics used to construct bedspreads, coverlets, dust ruffles, pillow shams, and dressing table skirts. Are similar fabrics used to construct all of these home furnishings items?
Describe the types of fabrics used to construct bed coverings, pillow shams, and dressing table skirts (C-C)	Examine use and care labels of bed coverings, pillow shams, and dressing table skirts. Explain how each item should be cared for. Which fabrics are washable? Which fabrics require dry cleaning? Have special finishes been applied to the fabrics? If so, what types of finishes?
	Study samples of fabrics used to make bed coverings, pillow shams, and dressing table skirts. Explain how each fabric looks and feels. Does it appeal to you? Does it feel comfortable? Would it be easy or difficult to sew? Why? Should this fabric be used in a formal or informal setting? Why?
Use appropriate fabrics to construct bed coverings, pillow shams, and dressing table skirts for formal and informal settings (C-Ap)	Choose appropriate fabrics for constructing bed coverings, pillow shams, and dressing table skirts for specific situations, such as class projects involving these items.
List the procedures used to determine the amount of yardage needed to construct bed coverings, pillow shams, and dressing table skirts (C-K)	Watch a demonstration of measuring techniques used to determine the yardage needed to make bed coverings, pillow shams, and dressing table skirts. What part or parts of the bed do you measure when making spreads?

Behavioral Objectives	Learning and Evaluation Experiences
	Coverlets? Dust ruffles? What part or parts of the pillow are measured when making pillow shams? What part of a dressing table is measured when making a skirt?
Explain the procedures used to measure fabric for bed coverings, pillow shams, and dressing table skirts (C-C)	Play "For Good Measure" in groups of three or four. Use magazine pictures or photographs of various designs of bed coverings, pillow shams, and dressing table skirts. Spread the pictures face down across the center of the table. Let each player in turn select a picture and tell the other players what measurements would have to be taken to determine the yardage needed to construct the item. The player gets one point for every measurement he correctly names and one point for indicating how much extra yardage is needed for ruffles, pleats, etc., if they are pictured. The player with the most points after all the cards have been chosen wins the game.
Review the types of seams used to make home furnishings (C-C)	Study a display of the types of seams used to construct home furnishings, including plain, corded, french, flat-felled, and welt seams.
	View a demonstration on construction of basic seams, or play "Seam-Song" to review the procedures used to construct each seam. (See p. 119.)
Identify the types of seams used to construct bed coverings, pillow shams, and dressing table skirts (C-K)	Study examples of bed coverings, pillow shams, and dust ruffles. On the chalkboard, list each type of seam used in their construction.
Define a bedspread work order (C-K)	View a transparency or handout showing a bedspread work order. (See p. 146.) What is the purpose of a work order? What information is included on the work order?
Interpret a bedspread work order (C-C)	Examine sample bedspread work orders. Explain the type of bedspread, measurements of the spread, and special instructions specified by each order.

Behavioral Objectives	Learning and Evaluation Experiences
Identify assembly-line techniques used to produce bed coverings, pillow shams, and dressing table skirts (C-K)	List on a division of tasks chart the tasks involved in producing a bedspread, coverlet, dust ruffle, pillow sham, or dressing table skirt. Using this chart, with the aid of the teacher, fill out a production card on the construction of one of the above items. See Clothing Services p. 207.
Use correct procedures and appropriate assembly-line techniques to construct bed coverings, pillow shams, and dressing table skirts (P-GR)	Follow correct procedures listed on the assembly-line production card to practice constructing bed coverings, pillow shams, and dressing table skirts in a variety of styles and design.
	Construct bedroom accessories as class projects, following the instructions listed on work orders.

BEDSPREAD WORK ORDER

Date 8/10

Store No. 7

Customer's Name Mrs John Smith

Address 110 Beach Street

City and State Anytown, Texas

Ship to: Customer

No. of Units	Bedspread style			Size				Materials			Total Selling Price
	Coverlet with Flounce	Box	Throw	Twin	Full	Queen	King	Pattern Name and Number	Color	No./Yds.	
1			✓		✓			6070 Quilted	Antique Green	8	$56.00
									Labor		$30.00

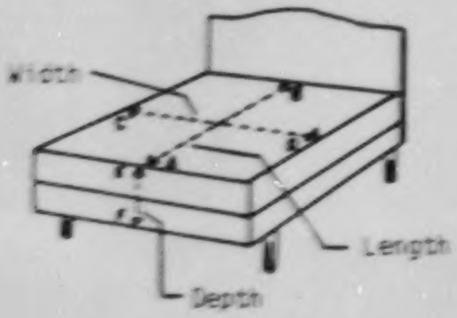
Special Instructions:
Use plenty of fabric to cover and tuck under pillows. Allow 2 yards fabric for bias strips to cover large cording to go around lower edge.

Total Order $86.00

Interior Consultant's Signature Mary Brown

Measurements:

Length A-B 75"
Width C-D 54"
Depth E-F 21"



Upholstered Chair Seats

KEY IDEAS: Chair seats may be upholstered or re-covered with a wide variety of fabrics.

When upholstering, choose a fabric whose texture and color blend well with the chair frame.

The fabric used to upholster a chair seat should blend with the color scheme of the room.

The old chair covering can be used as a pattern for cutting the new cover.

WORDS TO KNOW:

upholster
cushion
frame
texture
padding
seat pad
screwdriver
magnetic upholstery or tack hammer
tacks
staple gun

Behavioral Objectives	Learning and Evaluation Experiences
Identify terms related to upholstering (C-K)	Listen to definitions of upholstery terms. Include definitions of the terms listed in "Words to Know." Make a display defining upholstery terms with pictures or examples.
Identify equipment needed to re-cover a chair seat (C-K)	Study labeled pictures of the equipment needed to re-cover a chair seat. Identify a magnetic upholstery or tack hammer, tacks, a screwdriver, screws, scissors, and a staple gun. Name each piece of equipment. (See pp. 64-67.)
	Divide into two teams to play the "Match Game." Each team takes turns naming the upholstery tool held up by the teacher. The first answer given is the one that counts. If the first team misses the answer, the second team gets a try. Each team scores one point for each correct answer. The team scoring the most points wins.
Review fabrics used for upholstering (C-K)	Brainstorm to make a list of fabrics used to upholster furniture. List these on the chalkboard. (See pp. 316-317 for a list of upholstery fabrics and related learning experiences.)

Behavioral Objectives	Learning and Evaluation Experiences
	Study samples of fabrics. Sort them into two piles: those that can be used for upholstery and those that cannot.
Identify suggestions for choosing upholstery fabrics (C-K)	Review elements and principles of design. (See pp. 46-53.) Discuss ways these can aid in choosing a fabric suitable for re-covering a chair seat.
	Study a display depicting suggestions for choice of fabrics used in re-covering a chair seat. Consider these suggestions: 1. Choose a fabric that is closely woven and easy to care for. 2. Choose a texture and color that will blend well with the chair frame. Example: Choose a rough texture for heavy, bulky frames and a finer texture for more fragile frames. 3. Choose a color and pattern which blend with the design scheme of the room.
Give examples of upholstery fabrics appropriate for various chair frames and room designs (C-C)	Examine a number of chair frames and magazine pictures of room designs. Select one or two appropriate fabrics from a group of fabric samples to go with each chair frame and each room design. Discuss choices with classmates.
Choose fabrics for upholstering a chair seat appropriate for the chair frame and room design (C-Ap)	Select an appropriate fabric to use in re-covering a specific chair seat. Refer to the suggestions in a previous learning experience for choosing upholstery fabrics, and explain why your choice is appropriate.
Review the types of padding used in upholstered furniture (C-K)	Play "Furniture Rummy" to review the characteristics of the types of padding used in upholstered furniture. (See p. 326.)
Identify ways to add or replace old padding on a chair seat (C-K)	View a demonstration on how to add or replace padding, if necessary, when re-covering a chair seat.

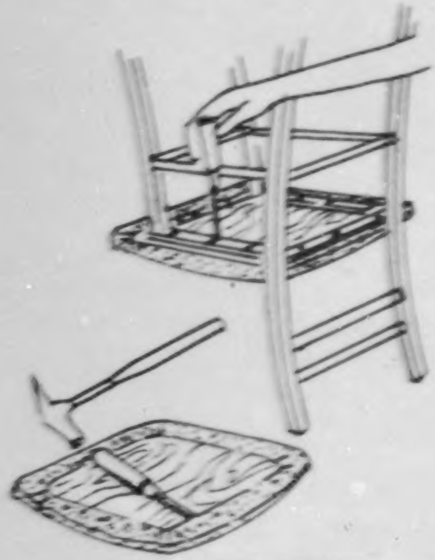
Behavioral Objectives	Learning and Evaluation Experiences
List the steps to be followed when a chair seat is re-covered (C-K)	Study a transparency or handout illustrating the steps which should be followed when re-covering a chair seat. (See pp. 150-151.) View a demonstration on how to re-cover a chair seat. Make a list on the chalkboard of important points to remember when upholstering furniture. Does your list include these points: 1. Centering the design of the fabric? 2. Keeping the grainline straight? 3. Marking the center of the fabric and the chair seat to keep grainline and pattern design in correct position? 4. Placing the center of the upholstery fabric on the center marking of the chair cushion, and tacking in place? 5. Pulling evenly to keep the lengthwise and crosswise grainlines straight when tightening the fabric on furniture?
Explain the steps followed when re-covering a chair seat (C-C)	Divide into groups to illustrate each step in re-covering a chair seat. Each group performs one step in the process of re-covering a chair seat and explains the step to the rest of the class.
Re-cover a chair seat using appropriate procedures (P-GR)	Practice using techniques and procedures observed in the demonstration to re-cover a chair seat.

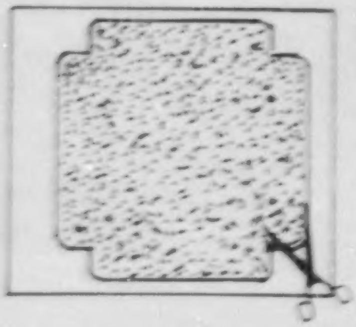
RECOVERING A CHAIR SEAT

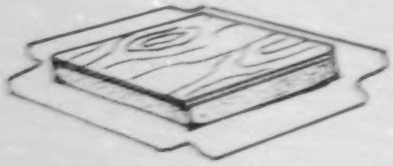
Materials and Equipment Needed:

screwdriver	fabric
magnetic hammer or staple gun	extra padding, if needed
	scissors
tacks or staples	heavy paper or lightweight cardboard

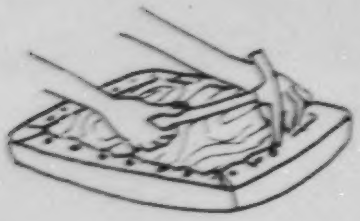
Instructions:







1. With a screwdriver remove screws holding seat pad to chair frame.
2. Carefully remove the old cover from the seat pad.
3. Cut the new fabric, using the old cover as a pattern. If a patterned fabric is used, note the design carefully, and cut the fabric so that the pattern is centered.
   To place the piece of fabric on the chair seat so that the grainline and pattern are correct, mark the center of the chair seat and of the new upholstery piece.
4. Place new padding, if needed, and chair seat face down on the wrong side of the new fabric. Trim padding to fit the chair seat if necessary.
5. Position the fabric on the chair seat. Place the center of the upholstery piece on the center marking of the chair seat.
   NOTE: Pile fabrics, such as velvet and corduroy should be placed so that the nap brushes forward on the seat. Patterned fabrics should have the repeat pleasingly placed on the cushion. The bottom or base of the design should be placed at the front of the chair facing outward.
6. Pull 2 inches of fabric to the back of the seat pad on the front edge. Tack with a hammer or staple with a staple gun. When tightening the fabric on the furniture, pull evenly so that the grainline remains straight.
7. Pull 2 inches of fabric over the back edge, and tack or staple into place.



8. Trim around corners to remove extra fabric.
9. Ease the corners, working out all wrinkles on the outer edge. If the corner is square, the fabric may need to be mittered. Be sure the fabric is pulled tight. Tack or staple in place.
10. Continue pulling the fabric tight and tacking or stapling it in place around the seat pad.
11. If desired, trim a piece of heavy paper or lightweight cardboard 1 inch smaller than the bottom of the seat pad. Tack or staple the backing in place so that it covers the edges of the fabric.
12. Replace seat pad on chair frame, and attach with screws.

CONCEPT: Draperies and Curtains

JUSTIFICATION:

Many job opportunities are available for those who acquire basic skills in drapery and curtain construction. The training and knowledge acquired through a study of drapery and curtain construction may be a valuable asset in the job market for the CVAE student. Knowledge of basic skills may include techniques for measuring, cutting, and stitching draperies and curtains; tabling, pleating, folding, and banding draperies and curtains; and installing and repairing draperies and curtains. A basic foundation in these areas provides the student with knowledge and skills which can be applied to assembly-line production in a factory; custom-designing in a drapery workshop, or installation of draperies and curtains in homes or institutions.

OVERALL OBJECTIVES:

Construct various types of draperies and curtains (P-M)

Analyze characteristics of good quality construction and poor quality construction of draperies and curtains (C-An)

Choose construction techniques that lend themselves to quality home furnishings items (A-V)

Display attitudes which encourage success in home furnishings occupations (A-V)

Types of Draperies and Curtains

KEY IDEAS: Draperies and curtains control light and air, absorb noise, give privacy, and add beauty to the home.

The type of window influences the type of window treatment used.

Appropriate window coverings can enhance the appearance of a room.

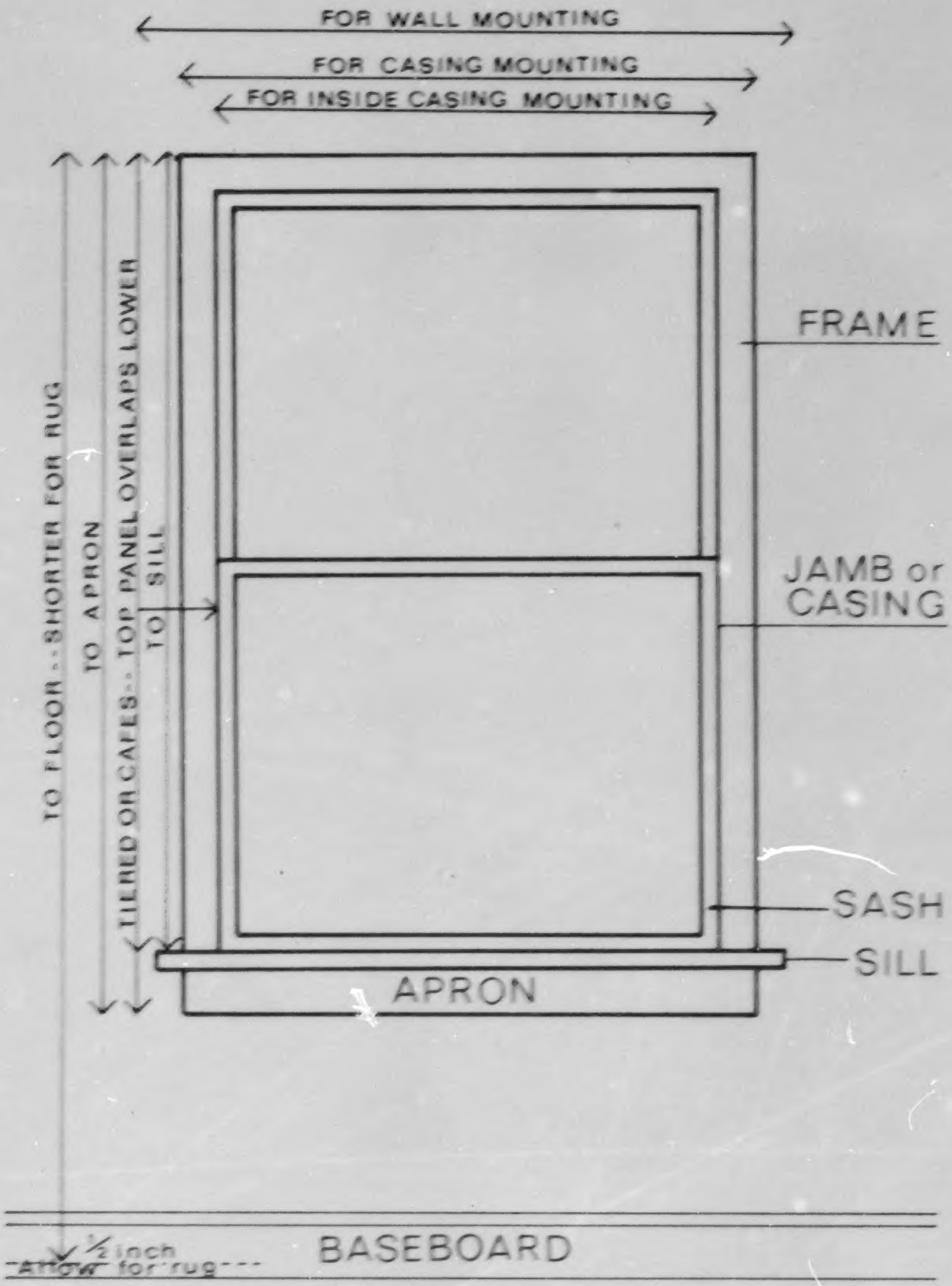
WORDS TO KNOW:

- window covering
- curtains
- sheers
- drapery
- unlined drapery
- lined drapery
- double-hung windows
- double windows
- dormer windows
- corner windows
- arched windows
- cathedral or slanting windows
- ranch or strip windows
- sliding glass doors
- casement windows
- picture windows
- bay windows
- clerestory windows
- window sill
- window apron
- window frame
- jamb
- casement
- sash
- casing
- shirring
- draping
- pleating
- gathering
- traverse curtains and draperies
- criss-cross curtains
- sash curtains
- panel curtains
- cafe curtains
- arched window curtains

Behavioral Objectives	Learning and Evaluation Experiences
Identify the types of windows found in homes (C-K)	Divide into groups, and brainstorm to think of as many different kinds of windows found in homes as you can. Draw sketches of the windows. Listen as the teacher names the windows sketched. List on the chalkboard the different types of windows. Does the list include double-hung windows, double windows, dormer windows, casement windows, picture windows, bay windows, corner windows, cathedral or slanting windows, clerestory windows, arched windows, ranch or strip windows, and sliding glass doors? View transparencies of the different types of windows. Which kind are found in your home?
Give examples of types of windows (C-C)	Collect magazine pictures to illustrate the different types of windows. Make a collage or a mobile with the pictures. Match pictures of windows with name cards for various types of windows.

Behavioral Objectives	Learning and Evaluation Experiences
Identify parts of a window (C-K)	View a transparency showing the parts of a window. (See p. 157.) Name the parts of the window as the teacher points them out on the transparency. Notice the difference between the location of the window sill and the window apron; the jamb and the sash.
Illustrate the parts of a window (C-C)	Using a window in the classroom, point out the parts of the window to a partner. Construct a bulletin board illustrating the window parts. Label each part with the appropriate name.
Identify types of window coverings (C-K)	View a display of magazine pictures or drawings which illustrate different types of window coverings. Types of window coverings might include curtains, sheers, shades, lined draperies, or unlined draperies. Note the differences among various types of window covering.
Describe types of window coverings (C-C)	Study magazine pictures or drawings of window treatments. Sort the pictures into groups according to the type of window treatment illustrated, i.e. traverse curtains and draperies, criss-cross curtains, sash curtains, panel curtains, cafe curtains, curtains on decorative rods, ruffled curtains, and arched window curtains.
List the functions performed by curtains and draperies (C-K)	Discuss the functions of curtains and draperies. List these functions on the chalkboard. Does your list include the following points: 1. To control light? 2. To provide privacy? 3. To cut out noise? 4. To insulate from the weather? 5. To modernize or disguise windows? 6. To add beauty to a room?
Identify the types of fabrics used for making curtains and draperies (C-K)	Examine samples of curtain and drapery fabrics. Discuss the type of window covering which should be made from each fabric. Is the fabric formal or informal?

Behavioral Objectives	Learning and Evaluation Experiences
	Visit a drapery manufacturer, a drapery fabric shop, or a department store to determine the types of fabric used to make curtains and draperies. Make a list of the fabrics available and the type of window covering each might be used to make.
	Find magazine pictures which illustrate the types of fabrics used to make various types of curtains and draperies. Name each fabric illustrated.
Give examples of fabrics used to make curtains and draperies (C-C)	Study labeled samples of fabrics. Select the fabrics which could be used to make window coverings. Sort each sample according to the type of window covering (either curtains or draperies) it is best suited for, and place the samples on a sort board. Which fabrics are suitable for pleating? Shirring? Gathering? Draping?
Use appropriate fabrics for curtains and draperies (C-Ap)	Construct curtains and draperies from appropriate fabrics, as required in class production projects.


FOR WALL MOUNTING
FOR CASING MOUNTING
FOR INSIDE CASING MOUNTING
TO FLOOR -- SHORTER FOR RUG
TO APRON
TIERED OR CAFES -- TOP PANEL OVERLAPS LOWER
TO SILL
FRAME
JAMB or CASING
SASH
SILL
APRON
BASEBOARD
½ inch
Allow for rug

Drapery Workroom Equipment

KEY IDEAS: The employee's knowledge of drapery work room equipment promotes efficiency and safety.

A high-quality product may be produced in a minimum amount of time with specialized power sewing machines.

WORDS TO KNOW:
- push pins
- bar tack machine
- glue gun
- tailor's shears
- rod cutter
- staple gun

Behavioral Objectives	Learning and Evaluation Experiences
Identify table used in drapery workroom (C-K)	View a transparency with parts labeled of a table used in a drapery workroom. (See p. 63.) Show types of covering and padding and ways covering can be attached.
Identify uses of tables in drapery construction (C-K)	Visit a drapery workroom to see ways in which tables are used in drapery construction. Each class member should try to name one use of a work table.
Describe the use of the tables in the laboratory (C-C)	Discuss ways that drapery fabrics are handled on the table. Illustrate with a sample fabric how to measure and cut fabric, use push pins, and pin and press hems and linings.
Identify small equipment used in drapery and curtain construction (C-K)	Look at a display of small equipment used in the construction of draperies. Include rod cutter, staple gun, glue gun, glue, push pins, bolts, screws, screwdriver, hammer, tailor's shears, nails, press cloth, and pocket apron. Listen to a description of each tool and a list of its uses.
	For additional information refer to "Tools and Supplies" on p. 64-67.
Describe small equipment used in drapery and curtain construction (C-C)	Design a bulletin board display to illustrate small equipment used in drapery and curtain construction. Use a theme approved by your instructor, or use one of the following themes, "Decorator's Tool Chest," "Creative Tools," or "The Name of The Game is Workroom Equipment." Display the bulletin board in the lab.

Behavioral Objectives	Learning and Evaluation Experiences
Identify uses of small equipment in drapery and curtain construction (C-K)	Listen as a training instructor or a home furnishings manufacturer names and demonstrates the uses of small equipment for drapery and curtain construction. Make a chart listing each tool, its uses, and guidelines for correct use of it.
Give examples of the uses of the small equipment (C-C)	Use a drapery sample to explain the way to cut the fabric with the tailor's shears, the way to measure the hem, and the way to use push pins. Then press with steam iron.
	Watch a demonstration or a slide presentation illustrating the installation of a traverse rod. In your own words explain the way the hammer, screws, nails, and screwdriver are used.
	Explain where the small equipment used in drapery or curtain construction should be kept and why it must be placed in a special cabinet after use.
Identify the bar tack machine (C-K)	View a transparency of a bar tack machine. (See p. 68.) Listen as the instructor names each of the parts and points out where each is located.
	View a bar tack machine if available in the lab, or watch a demonstration of the bar tack machine in a drapery workroom.
List the characteristics of the bar tack machine (C-C)	Observe the parts of the bar tack machine as the instructor points them out. Practice naming these parts.
	Compare basic parts of the bar tack machine with the other power machines in the lab. Explain how the bar tack machine is different from the other power machines.
	Listen carefully as the instructor points out the characteristics of the bar tack machine. Is there a bobbin? Does the bar tack machine have several uses? Does it have more than one needle?

Behavioral Objectives	Learning and Evaluation Experiences
Describe the use of the bar tack machine (C-C)	Watch as the instructor operates the bar tack machine on a sample pleat. Look at the stitching sample. Is there another machine that makes this type of stitching? How could this stitch be made if you did not have a bar tack machine? What two tasks does the bar tack machine perform? Explain how the bar tack machine is operated.
Operate the bar tack machine correctly (P-GR)	Practice using the bar tack machine to tack drapery or curtain pleats on sample fabrics. Using correct procedures and a smooth rhythm, stitch drapery or curtain pleats with a bar tack machine.

Work Orders

KEY IDEAS: The employee's knowledge of terms used on work orders promotes efficiency.

The ability to plan the finished drapery or curtain as indicated on the work order is necessary for customer satisfaction.

WORDS TO KNOW:
fabric style
customer's name
fabric color
location of window
type of rod to be used
DR-Dining Room

Behavioral Objectives	Learning and Evaluation Experiences
Define work order (C-K)	Brainstorm to define work order. Is your definition similar to the following? A work order is a form which gives employees information for the construction of draperies or curtains.
Define various terms used in completing a work order (C-K)	Listen as the teacher explains the terms used in completing a work order. List on the chalkboard the terms found in a work order. Does the list include the customer's name, address, and telephone number; date sold; date promised; fabric and lining specifications; pairs; panels; width; length; return; bracket; draw; cord return; and support?
Cite information found on a work order (C-C)	Locate the following information on the work order shown on the transparency: (See p. 163.) 1. the name and address of the customer. 2. date the order is to be completed and ready for the customer. 3. the room for which the drapery or curtain is to be made. 4. description of the fabric to be used. 5. amount of fabric to be used. 6. information for lining. 7. drapery or curtain specifications. 8. rod specifications. 9. special instructions.
	Study several examples of work orders from different shops. Note the information listed on each. What differences are there? What similarities? Discuss any terms you do not know.

Behavioral Objectives	Learning and Evaluation Experiences
Explain how to use a work order (C-C)	Describe in your own words how to use a work order. Why is it important to keep the work order with the curtains or draperies at all times? Why is it important for drapery workroom employees to observe the "date promised" that is on the work order? What personal information about the customer is recorded on the work order?
Complete a work order correctly (C-Ap)	Use the information and specifications the teacher has written on the chalkboard to fill out samples of work orders. (Use work orders from different shops and the sample work order on p. 163.)

THE WORK ORDER

DOT'S DRAPERY SHOP
123 4th - Street
Townsville, Texas

WORK ORDER

Name ______________________________

Address ___________________________

City ______________________________

Phone _____________________________

Date sold __________________________

Date promised ______________________

Sold by ____________________________

Room ______________________________
(use separate sheet for each room)

FABRICS

Name	Color	No. Yds.	Price/Yd.	Total	Sample
A.					
B.					
Lining					
C.					
D.					

DRAPERY SPECIFICATIONS

Type of Drapery	Quantity Pairs/Panels	No. of Widths	Finished Width	Finished Length	Re-turn	Lined
A.						
B.						
C.						
D.						

Special Instructions:

ROD SPECIFICATIONS

Style No.	Bracket to Bracket	Type Draw R/L/C	Re-turn	Cord Rt/Left	Type Wall	Type Bracket	No. of Support
A.							
B.							
C.							
D.							

Special Instructions:

Measuring, Marking, and Cutting Fabric

KEY IDEAS: Accuracy in measuring, marking, and cutting fabric saves time and aids in producing well-made draperies and curtains.

WORDS TO KNOW:

panel
pattern repeat
motif
lengthwise grain
crosswise grain
return
center overlap allowance
clip-notch
heading and hem allowances
sill length
apron length
floor length

Behavioral Objectives	Learning and Evaluation Experiences
Identify procedures for measuring windows (C-K)	Observe a demonstration on the procedure for measuring windows. How do you measure the correct width of the window? What are the three lengths that can be measured on a window? Since a cloth tape may stretch, what should be used to measure the windows? View a transparency to learn how to measure a window. (See p. 167.) List on the chalkboard the measurements to be taken.
Describe procedures for measuring windows (C-C)	Explain in your own words how to measure the length of the window and the width of the window. Did you explain how to measure three different lengths of the window? What were they?
Demonstrate ability to measure a window (C-Ap)	Follow the correct procedures for measuring a window, and measure a window in the classroom. Measure the sill length, the apron length, and the floor length. Make a list of your measurements, and check them with those of other class members.
State procedures for figuring the amount of fabric for draperies and curtains (C-K)	Study a handout to learn how to figure the amount of fabric needed for curtains and draperies. (See pp. 167-168.) List the steps used in determining the amount of fabric needed for draperies and curtains.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate ability to figure the amount of fabric required for draperies and curtains (C-Ap)	Using the handout, figure the amount of fabric needed for making draperies or curtains for a window in the classroom. (See pp. 167-168.) Write your figures in the "Your Window Measurement" column on the handout. Compare your figure for the total yardage of fabric needed with those of classmates. Check you work to determine any errors.
Define pattern repeats (C-K)	Brainstorm to define "pattern repeats." (Refer to "Pattern Repeats and Design Matching" pp. 94-95.) Is your definition similar to this? A pattern repeat is a design made by using a pattern or motif over and over in a specific sequence or rhythm on a fabric.
State procedures for figuring the amount of fabric needed for pattern repeats (C-K)	Watch a demonstration by the teacher on estimating fabric needed for repeats, and state how to figure the amount of fabric needed for pattern repeats. How do you measure the length of the pattern repeats? (See p. 169.)
Demonstrate ability to figure the amount of fabric needed for pattern repeats (C-Ap)	Select from the display a sample of fabric, and use the correct procedure for figuring the amount of fabric needed for pattern repeats.
Define the process of splitting fabric (C-K)	Listen as the instructor explains that "splitting" fabric can be defined as the process of dividing fabric widths to give the required measurement for draperies and curtains when the panel width cannot be obtained by using one or several fabric widths. Recite the definition of "splitting" fabric.
Explain the process of splitting fabric (C-C)	In your own words explain what is meant by "splitting" fabric.
Identify the procedure for determining the amount of fabric to split (C-K)	View a transparency as the instructor explains the procedure for determining the amount of fabric to split. (See p. 170.) State in your own words how to determine the amount of fabric to split.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate the ability to figure the amount of fabric to split for work orders (C-Ap)	Figure the amount of fabric to split for sample work orders the instructor has prepared. Let the instructor check your work.
Identify the procedure for determining the amount of patterned fabric to split (C-K)	View a transparency as the instructor explains the procedure for determining the amount of patterned fabric to split. (See p. 171.) State in your own words how to determine the amount of patterned fabric to split.
Demonstrate ability to figure the amount of patterned fabric for work orders (C-Ap)	Figure the amount of patterned fabric to split for sample work order. Let the instructor check your work.
Use the correct process for splitting fabrics (P-M)	Follow the correct procedure for splitting fabrics when constructing drapery and curtain panels in class production projects.
Identify procedures to follow when measuring panel lengths from bolts of fabrics (C-K)	Watch as the teacher explains a transparency showing how to measure a panel length from a bolt of fabric. Why is it important to match patterned designs? Why should allowances be made for the pattern repeats?
Identify cutting techniques used on various drapery and curtain fabrics (C-K)	Watch as the teacher illustrates how to cut fabric following the same method used to find crosswise grain. (Refer to "Pattern Repeats and Matching Designs," pp. 94-95.) Notice that you should cut a notch or clip along side edge where panels are to be stitched together. If the right or wrong side of the fabric is hard to distinguish, be sure to indicate the right side by placing pins on the right side of the fabric. State the rules to remember when cutting lengths of patterned fabric after the first length has been cut the finished length plus heading and hem allowances. Do your rules state the following: 1. If a whole number of pattern repeats was needed for the first drapery length, no extra fabric is allowed. 2. If the number of pattern repeats needed for the first drapery length includes a fraction, add extra fabric to complete the next pattern repeat for each remaining length.

FIGURING THE AMOUNT OF FABRIC NEEDED FOR MAKING DRAW DRAPERIES AND CURTAINS

	Sample Window Measurement	Your Window Measurement
To figure the length of a drapery or curtain:		
1. Measure the length of the finished drapery or curtain. (Accepted finished lengths include sill lengths, apron length, and 1 inch from the floor.)	84"	
2. Add heading allowance. (Allowance is usually 1/2 to 1 inch for lined draperies, 4 inches for unlined draperies, 3/4 inch for curtain casings. Example: 4-inch heading.)	(+) 4" 88"	
3. Add hem allowance. (Hems usually vary from 2 to 4 inches and may be single or double depending upon the weight of fabric, length of the drapery, and methods used in different workrooms. Example: 4-inch double hem.)	(+) 8"	
4. The answer will be the total cut length of the drapery or curtain.	96"	
To figure the width of a drapery or curtain:		
1. Measure the length of the rod.	66"	
2. Multiply by 2 for heavy, bulky fabrics, by 2 1/2 for medium weight fabrics, or by 3 for sheer fabrics to find the amount of fabric needed for fullness. (Example: 3 for sheer fabric.)	(X) 3 198"	
3. Add wall return for each side of window. (One return varies from 3 to 5 inches for each side of window. Multiply by two for both sides of window. Example: 2 x 3 1/2 inches = 7 inches.)	(+) 7" 205"	

	Sample Window Measurement	Your Window Measurement
4. Add center overlap and underlap. (Overlap usually varies from 3 to 5 inches for each side and according to the type of rod and workroom. Add overlap and underlap together. Example: 3 1/2 inches + 3 1/2 inches = 7 inches.)	205" (+) 7" 212"	
5. Add side hem allowances. (Allowance is usually 1 inch wide for each of the four side hems. Two hems for each panel. Hem can be single or double. Example: Four 1 inch single hems.)	(+) 4"	
6. The answer will be the total cut width of the drapery or curtain.	216"	
To figure the number of fabric widths needed for the entire window:		
1. Divide the fabric width into the total width needed. (Example: 48-inch wide fabric.)	216 ÷ 48 = 4 1/2	
2. The answer will be the number of fabric widths needed.	4 1/2 widths	
To figure the number of yards of fabric needed for the entire window:		
1. Multiply the number of fabric widths times the total length measurement.	96" (X) 4 1/2 widths 432"	
2. Divide the answer above by 36 inches per yard to get the number of yards needed.	432 ÷ 36 = 12	
3. The answer will be the number of yards needed.	12 yds.	

NOTE: Many shops add 1/2 yard of extra fabric to allow for any flaws in the fabric.

FIGURING AMOUNT OF FABRIC NEEDED IF FABRIC HAS A PATTERN REPEAT

If the fabric has a pattern repeat, allow extra fabric for matching the patterns. To figure the amount of extra fabric needed, follow these steps:

	Sample Window Measurement	Your Window Measurement
1. Measure the length of the pattern repeat. (Example: a pattern repeat 15 inches long.)	15"	
2. Divide the length of the pattern repeat into the length of one cut drapery length. (See #4 in previous section.)	96 ÷ 15 = 6 repeats + 6"	
3. If the amount divides evenly without a remainder, no extra fabric is needed for matching patterns.		
4. If the amount does not divide evenly, extra fabric must be allowed for matching patterns. Allow extra fabric to complete the next pattern repeat for each cut drapery length.	6 (+) 1 7 repeats	
5. Multiply the length of the pattern repeat by the number of repeats needed for each drapery length.	15" (X) 7 repeats	
6. The answer is the amount of fabric to allow for each drapery length.	105"	
7. Multiply the amount of fabric needed for one drapery length times the number of lengths needed for the entire window.	105" (X) 5 lengths	
8. The answer is the total number of inches of fabric that should be ordered for constructing the draperies.	525"	
9. Convert this answer to yards by dividing by 36 inches.	525" ÷ 36"	
10. The answer will be the number of yards needed.	= 14 2/3 yards	
11. Round the number of yards needed to the next larger 1/2 yard. (Example: 15 yards. A drapery workroom may add extra fabric to allow for flaws.)		

FIGURING AMOUNT OF FABRIC FOR SPLITTING FABRIC WIDTHS

Example I: Splitting Fabric Widths

Splitting the fabric lengthwise is sometimes necessary to get the required width for a drapery panel.

To figure the number of fabric widths needed for one panel follow these steps.

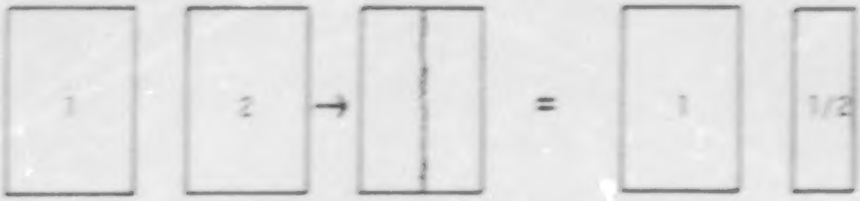
1. Divide the cut width required for one panel by the fabric width. (Example: cut panel width equals 70 inches; fabric width equals 48 inches.)

   70" ÷ 48" =
   1 width + 22 inches

2. The answer will be the number of fabric widths needed plus the number of inches needed in the split fabric width to construct one panel.

   1 width + 22 inches

If one fabric width plus 22 inches is needed for one panel, cut 2 full widths, and split the second one so that one piece is 22 inches wide.



The split width will be sewn to the full width to make one complete drapery panel.

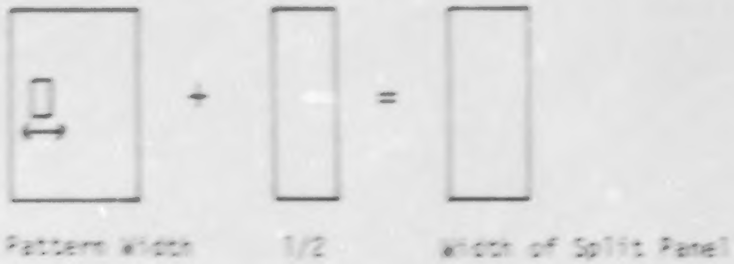
FIGURING AMOUNT OF FABRIC FOR SPLITTING PATTERNED FABRIC WIDTHS

Example II: Splitting Patterned Fabric Widths

The number of fabric widths needed for patterned fabrics is figured the same way as for other fabrics. The only difference is in deciding where to split the last width to allow enough fabric for matching the patterns. To figure where to split the fabric widths for a patterned fabric follow these steps.

1. Measure the width of one pattern repeat. (Example: a pattern repeat 2 inches wide.)	2"
2. Add the width of one pattern repeat to the inches needed from the fabric width that is to be split.	22" (+) 2"
3. The answer will be the cut width of the split fabric width needed for matching the pattern and completing the panel.	24"

If one fabric width plus 22 inches is needed for one panel of a fabric with a 2-inch wide pattern repeat, cut two full lengths, and split the second one so that one piece is 24 inches wide.



Stitching Drapery and Curtain Panels

KEY IDEAS: Appropriate thread and needle size contributes to the ease of construction and the final appearance of draperies and curtains.

The final appearance of draperies and curtains is influenced by the procedures and techniques used in the stitching of the panels.

WORDS TO KNOW:

coarse thread
pucker
back and forth
medium thread
fine thread
tight tension

Behavioral Objectives	Learning and Evaluation Experiences
List steps in selecting the color and size of thread for draperies and curtains (C-K)	Look at examples of thread on a thread chart, and study a pamphlet on thread sizes and their uses. What type of thread is most suited to the making of draperies and curtains? Why is a nylon thread used in drapery shops? State a rule for determining the color of thread to use when stitching draperies and curtains. What color of thread should be used on a printed fabric?
Demonstrate the ability to select the correct thread for use on various fabrics (C-Ap)	Match fabric samples with the name of the type of thread for use on each sample. Work in groups or pairs. Have teacher check work samples.
Identify the sizes of sewing machine needles (C-K)	View a transparency which illustrates sewing machine needle sizes, stitches per inch and fabric weight. (See p. 175.) What size needle should you use for a sheer fabrics? For cotton lining or medium weight fabrics? For cut velvets? What causes holes to appear along the line of stitching? What causes puckers on the stitching line? If you were assigned the task of sewing lengths of fabric together, it would be helpful to copy the chart from the transparency and tape it to your sewing machine for quick reference.
Use the appropriate needle size for various fabrics (C-Ap)	Match up samples of fabrics with appropriate size of needles.

Behavioral Objectives	Learning and Evaluation Experiences
Identify procedure to follow in stitching panel lengths of patterned fabric (C-K)	View transparencies to learn the correct procedure for stitching panel lengths of patterned fabric. (See p. 176.) Make a list of the steps to be followed in stitching panel lengths of patterned fabric. Check your list with the steps on the transparencies.
	Watch a demonstration to learn the correct way to stitch panel lengths of patterned fabric.
Explain procedure to be followed in stitching panel lengths of patterned fabric (C-C)	In your own words describe the method used in matching a panel length of patterned fabric.
	Illustrate with posters and samples the steps in matching the designs.
Practice stitching patterned fabric panels (P-GR)	Select two pieces of matching fabric from the display. Follow the steps for stitching panel lengths of patterned fabric, and stitch them together.
Use correct procedure for stitching patterned fabric panels (P-M)	Follow the correct procedure when you stitch patterned fabric panels in class production projects.
Identify the procedure to be followed in stitching panel lengths of plain fabrics (C-K)	View transparencies to learn the correct procedure for stitching panel lengths of plain fabric. (See p. 176.) Cite the list of the steps to be followed in stitching panel lengths of plain fabric.
	Watch a demonstration to learn the correct way to stitch panel lengths of plain fabric. Why should you stitch from the hemline to the heading on the panels?
Describe the procedure to be followed in stitching panel lengths of plain fabrics (C-C)	Explain in your own words how to stitch plain panel lengths together.
Practice stitching plain fabric panels (P-GR)	Select two pieces of plain fabric from the display. Follow the steps for stitching panel lengths of plain fabric, and stitch the fabric together.

Behavioral Objectives	Learning and Evaluation Experiences
Use correct procedure for stitching plain fabric panels (P-M)	Follow the correct procedure when you stitch plain fabric panels in class production projects.

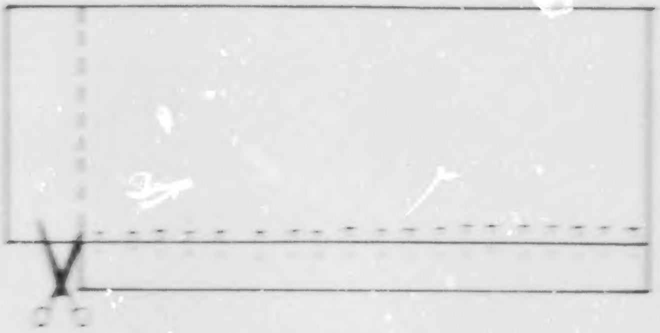
MACHINE NEEDLE SIZES AND STITCHES PER INCH MOST COMMONLY USED FOR DRAPERY AND CURTAIN FABRICS

Fabric Weight *	Machine Needle Size	Machine Stitches per inch
Light	Fine # 9-11	12-14
Medium	Medium #11-14	10-12
Heavy	Medium Coarse #14-18	8-10

STITCHING PANEL LENGTHS OF FABRICS

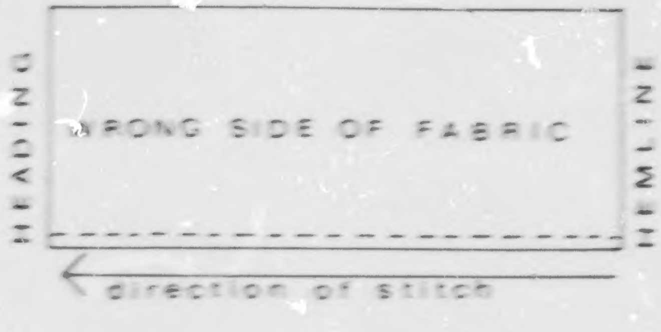
STEP I.

The hemline of each panel is usually notched in the cutting process to indicate where to begin sewing. With right sides together, match lengths at hemline. If in doubt about which side of the fabric is the right side, consult the work order.



STEP II.

If fabric is patterned, refer to "Pattern Repeats and Matching Designs" pp. 94-96. Holding the fabric edges together, machine stitch along the line at which the pin points entered the fabric. Stitch from hemline to heading to avoid stretching the seam. Hold underneath fabric length firmly as it tends to be pulled over the machine feed dog faster than the upper length of fabric. Check every few inches to make sure the patterns still match. Once the seam has been stitched and checked again for accuracy in pattern matching, cut off the extra fabric of one panel length. Trim the seam allowance left to 1/2 inch.



NOTE: Lining fabric is stitched the same way as the drapery or curtain fabric. Remember to start stitching at the hemline.

Tabling Draperies and Curtains

KEY IDEAS: Tabling is the handwork performed at large tables used in the construction of draperies and curtains.

The depth of drapery and curtain hems may vary with the type of fabric, technique preferred by employer, or request of the customer.

Fingerpressing folded edges insures accuracy and neatness and saves time and energy.

Weights are tacked inside hems to help draperies and curtains hang smoothly.

Lining may be attached to draperies and curtains by machine stitching or slip-stitching into place.

Swing tacks may be used to join the lining to the fabric in strategic places.

Buckram and crinoline are interfacings inserted into curtain and drapery headings to give them extra strength for holding the pleats.

The headings of draperies and curtains may be made with pleater tape instead of permanent pleats.

The width of each panel determines the number of pleats needed.

Draw draperies and curtains should fit the rod with 2 to 4 inches of ease.

Accuracy in measurement, cutting, and marking contributes to professional-looking draperies.

WORDS TO KNOW:

tabling
work table
gauge
panel
creasing
fingerpressing
hem
weights
miter
heading
crinoline
buckram
hand tacks
traverse rod
carrier
lining
pinning-off
pleating
pleat
space
slip-stitch
catch stitch
bar tack
swing tack

Behavioral Objectives	Learning and Evaluation Experiences
Define tabling (C-K)	Listen as the instructor explains that tabling is the process of drapery construction which includes measuring, marking, and folding hems and pleats; pressing; attaching lining; and other handwork done at large tables.

Behavioral Objectives	Learning and Evaluation Experiences
Identify equipment and tools needed for tabling (C-K)	Notice tabling equipment depicted on a poster or in a display. Listen as the instructor discusses each piece and shows where it should be stored when not in use. Equipment such as canvas tables, metal hem gauges, push pins, steel measuring tapes, pins, tailor's shears, and steam irons might be included in the display. (See p. 63-67.) Examine pocket apron displayed on bulletin board. The pockets are filled with needles, thread, glue, scissors, T-pins, weights, steel measuring tape, thimble, and ruler which are used in the tabling process. Try to correctly identify each piece of equipment. Check your identifications with a classmate or the teacher.
Identify tasks performed in the tabling process (C-K)	Observe the teacher as she demonstrates the tasks performed in the tabling process. These tasks should include measuring, marking, and folding hems and pleats, and attaching linings. Discuss tabling processes illustrated on poster or flip chart. Name each process, and explain the steps involved in it.
Describe tasks to be performed in the tabling process (C-C)	Visit a drapery shop to observe the tabling process. In which order are the steps performed? When is crinoline placed in the heading? When are weights placed in the hem? When and how is the lining attached? If possible, visit another drapery workroom to observe how these procedures vary with the type of drapery or curtain being constructed and with the techniques used by different shops? Play the game, "What's My Line." Each "guest" picks a task involved in tabling. The class asks the guest questions about her task for a specified time period. All the questions must require only a "Yes" or "No" answer, and the guest must answer each question truthfully. When a

Behavioral Objectives	Learning and Evaluation Experiences
	player thinks he knows the task the guest performs, he may state his guess. If he is correct, he scores five points. If he is incorrect, he loses five points. If no one correctly guesses the task performed by the guest within the specified time period, the guest scores five points. The player with the most points at the end of the game wins a prize.
Cite procedures for hemming draperies and curtains (C-K)	Watch a demonstration showing the procedures to follow in measuring, folding, pressing, and pinning side and lower hems on draperies and curtains. Did the demonstration include the following points: 1. Set hem gauge for the desired width, depending on the weight of the fabric and the size of the window. For side hem, usually 1 1/4 inches. For bottom hems, usually 3 to 4 inches. The raw edge may be turned under 1/4 to 1/2 inch on either hem or either hem may be doubled? 2. Fold the fabric over the desired width? 3. Miter corners if a single lower hem is used? (See p. 185.) 4. Crease the fold with your fingers (fingerpress)? 5. Press the creaseline lightly with an iron? 6. Place pins at right angles to the hem every few inches. Pin points should be turned toward the center of the panel to prevent pricking fingers or fabric? 7. Slip-stitch or blindstitch the hems in place after the crinoline is inserted in the heading? 8. If a double hem is used and the corner is not mitered, blindstitch the corner edges together?
Explain the procedures used in hemming draperies and curtains (C-C)	Select an envelope containing slips of paper describing either the steps in hemming side edges of panels or the steps in hemming lower edges of panels. Arrange the steps in the correct order.

Behavioral Objectives	Learning and Evaluation Experiences
	and then determine whether these steps describe procedures for side hems or lower hems, and double or single hems. Check your answers with your teacher.
Use correct procedures for hemming draperies and curtains (P-GR)	Follow correct procedures as observed in the demonstration, and practice hemming draperies and curtains. Let the teacher critique your work. Try to eliminate any weak areas in your technique.
Identify the purpose of weights (C-K)	Brainstorm to name the purpose of weights in draperies and curtains. Did you name this purpose? Weights help draperies and curtains hang straight. View a display of weights used in drapery and curtain hems. Include individual weights, by-the-yard chains, pin-on weights, and sew-on weights.
Explain how weights are inserted into drapery and curtain hems (C-C)	Watch a demonstration showing how weights are inserted into hems. How many weights are usually placed in each panel? Where are the weights pinned or sewn? To which side of the drapery or curtain fabric are weights sewn? When the panel is complete, where are the weights located?
Use correct procedures to insert weights in draperies and curtains (P-GR)	Insert appropriate weights into draperies and curtains constructed in class. Did you follow these procedures: 1. Cover metal weights with fabric? 2. Sew or pin two weights to the wrong side of each drapery? 3. Place one weight 2 inches in from each side of the panel and 6 inches from the bottom if the hem is double? 4. Weights should be located inside the lower corners when the panel is completed? 5. Place by-the-yard chains in the bottom hem, and tack to the panel at each side hem?

Behavioral Objectives	Learning and Evaluation Experiences
Identify interfacings used to stiffen drapery and curtain headings (C-K)	Examine a display of the types of interfacings which are used to stiffen drapery and curtain headings. The display might include crinoline and buckram. Is there any difference between crinoline and buckram? In what widths does each interfacing come?
Identify the procedure used for measuring the amount of crinoline needed for interfacing a heading (C-C)	View a demonstration showing the steps involved in measuring crinoline for a heading. List the procedures observed in the demonstration. Are these steps included in your list: 1. Use a size of crinoline which is the same width as the depth of the heading? 2. Measure across the width of the heading with a tape measure, or use the roll of crinoline? 3. Cut the crinoline the desired length. This may be the exact width of the panel after the side hems are pressed under, or the crinoline may be cut the entire width of the panel including the allowance for side hems. This method allows enough crinoline to turn back for extra strength at each edge of the panel heading?
Describe the procedure used for measuring the amount of crinoline needed for interfacing a heading (C-C)	Explain in your own words the steps for measuring the amount of crinoline needed for interfacing a heading.
Use correct procedures to measure the amount of crinoline needed for interfacing headings (P-GR)	Measure appropriate lengths of crinoline to insert into the headings of draperies and curtains to be constructed in class.
Cite methods used for applying crinoline to headings (C-K)	Examine sample draperies showing the various methods by which crinoline may be attached to headings. Did you examine samples in which the crinoline had been glued, hand tacked, or machine stitched? Are all of these methods effective means of holding the crinoline and the drapery or curtain fabric together while the heading is being pleated?

Behavioral Objectives	Learning and Evaluation Experiences
	View a transparency showing the steps involved in attaching crinoline to headings. (See pp. 186-189.)
	Watch a demonstration or view transparencies showing how to attach crinoline to the headings with glue, hand tacks, and machine stitching. Are similar steps followed in each method? (See pp. 186-189 for steps in attaching crinoline.)
Use correct procedures to attach crinoline to headings (P-GR)	Practice attaching crinoline to headings using glue, hand tacks, or machine stitching until you become proficient at each method.
Identify the purposes of lining draperies and curtains (C-K)	Brainstorm to list the purposes of lining curtains and draperies. Did you name these purposes: 1. Lining protects the curtains and draperies from soil and from fading? 2. Lining presents a neat, uniform appearance from the outside of the house or building? 3. Lining adds weight to help the drapery fabric hang in soft folds?
Identify procedures used to attach lining to draperies and curtains (C-K)	Watch a demonstration showing the procedures to be followed in attaching lining to draperies and curtains by hand and by machine. (See pp. 190-193 for steps in each procedure.)
	Watch a demonstration of the procedure for making a swing tack. What weight of thread is used? What type of stitch is used to construct the tack? How long should a swing tack be? What purpose does a swing tack serve?
Demonstrate appropriate techniques for attaching lining to draperies and curtains (C-Ap)	Practice using the loop stitch described on p. 190 to stitch two pieces of fabric together at the center. Then practice slip-stitching the edges of the two fabrics together.
	Practice using correct techniques to make swing tacks until you feel sure you can make them correctly.

Behavioral Objectives	Learning and Evaluation Experiences
Use proper procedures for attaching lining to draperies and curtains (P-GR)	Practice using appropriate procedures, to attach lining to draperies and curtains. Practice both the hand and the machine method until you are skilled at each.
Define pleat as the term relates to curtains and draperies (C-K)	Brainstorm to define the term "pleat" in relation to curtains and draperies. Does your definition include the following points? Pleats are made from stitched folds of fabric with space between them. An uneven number of pleats in a panel is more pleasing in appearance. Standard pleats usually include 5 to 6 inches of fabric.
Identify the procedures for determining width of drapery pleats (C-K)	Examine a handout or transparency showing the arithmetic involved in determining the width of pleats and spaces. (See pp. 194-195.) What steps are involved in the process? What measurements must you know? How is the width of each pleat determined? How is the width of each space determined?
Compute accurately the number and width of pleats and spaces in specific drapery and curtain panels (C-Ap)	Work the sample problem on the handout, and determine the number of pleats and spaces and the width of the spaces. (See p. 196.) Write your figures in the "Problem Measurement" column on the handout. Use appropriate procedures and accurate arithmetic to determine the number of pleats and spaces needed in specific draperies and curtains constructed in class.
Identify the pinning-off process in tabling (C-K)	View pictures of the pinning-off process in tabling. From these pictures can you guess what is involved in the tabling process? Listen as the pinning-off process is defined. Were you told that pinning-off is the process of marking with pins the location of spaces and pleats in the heading?

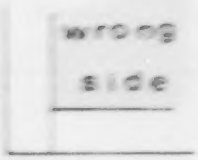
Behavioral Objectives	Learning and Evaluation Experiences
Explain the procedures involved in the pinning-off process (C-C)	Examine handouts or transparencies, and describe the procedures involved in pinning-off headings. (See pp. 197-198.) View a demonstration of the pinning-off process. What steps are involved in the process? Name at least two methods which can be used to measure the width of pleats and spaces. Describe the procedure that was followed in the demonstration.
Use correct procedures in the pinning-off process (P-GR)	Measure accurately, and place pins properly in pinning-off draperies constructed in class.

MITERING CORNERS ON DRAPERY AND CURTAIN HEMS

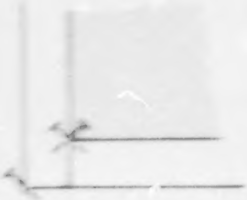
Equipment and Supplies Needed:

gauge	needle
pins	thread

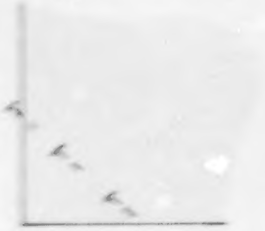
Instructions:



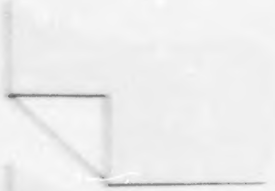
1. Fold the side and bottom hems into place, using a gauge for accuracy.



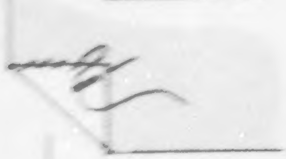
2. Mark with pins the places where the inside edges of the side and bottom hems meet and the point of the lower corner.



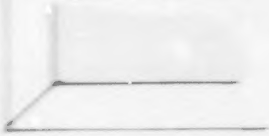
3. Unfold the hems.



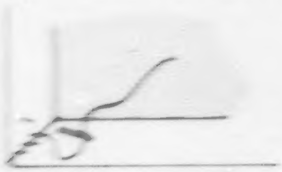
4. Fold the fabric along the line formed by the pins.



5. Hand tack fold in place, if necessary.



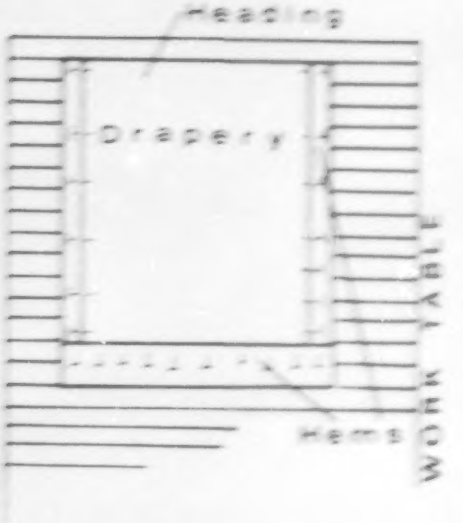
6. Refold the side and lower hems. Leave the excess material folded inside the hems.



7. Slip-stitch hems together along the diagonal fold.

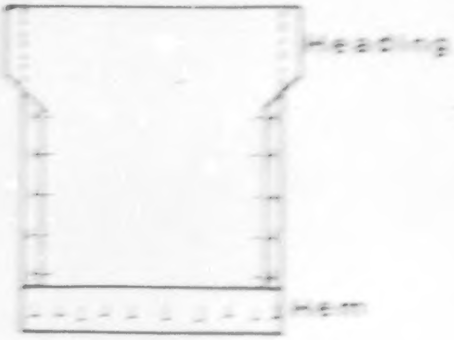
STEPS IN ATTACHING CRINOLINE TO DRAPERY AND CURTAIN HEADINGS

To attach crinoline by hand:


Heading
Drapery
WORK TABLE
Hems

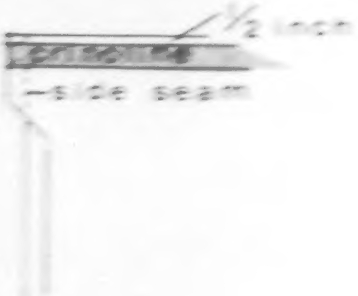
1. Place the heading edge along measured lines on the work table with the wrong side of the fabric up.

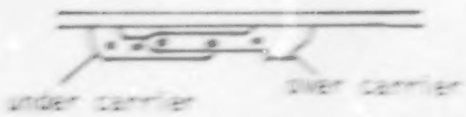
2. Remove pins and unfold side hems at the panel edge.


Heading
Hem

3. Place the top edge of the crinoline 1/2 inch from the raw edge of the panel heading. Use a hem gauge set for 1/2 inch to insure accuracy.

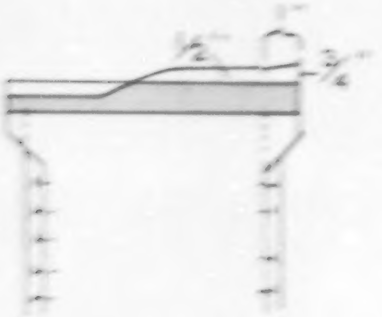
4. Insert end of crinoline, matching the cut edge or the fold in the crinoline with the foldline of the side hem.


1/2 inch
crinoline
side seam



5. Adjust the crinoline so that one heading corner of one panel of a pair of panels is 1/4 inch lower than the rest of the panel heading.

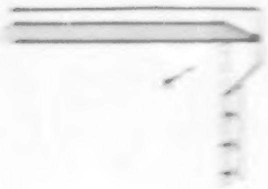
   The panel heading corner with the 1/4-inch adjustment will be attached to the center under carrier of the traverse rod. This carrier is behind the over carrier and approximately 1/4 inch lower. Lowering the corner of the panel heading attached to the under carrier by 1/4 inch, matches the hemlines of both panels.



6. Make this 1/4-inch adjustment by moving the crinoline down 3/4 inch at the foldline of one corner from the raw edge of the heading. Begin tapering off the extra 1/4 inch within 1 inch of the panel's edge.

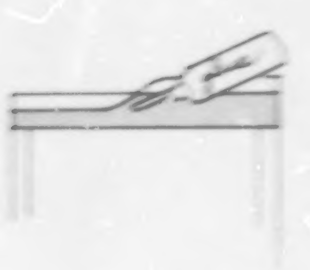
7. Mark the corner that has the 1/4-inch adjustment with a pin on the wrong side of the panel.

   Leave the pin marking the panel for the under carrier in the panel until the draperies or curtains are installed.

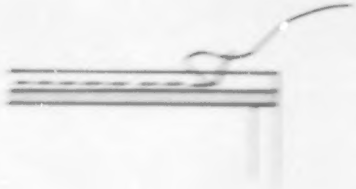


8. Fingerpress the fabric over the crinoline along the top edge of the crinoline. Press fold with an iron.

9. Attach the folded fabric edge to the crinoline to hold the fabric and crinoline in place while the drapery heading is pleated. This may be done with glue, hand tacks, or machine stitching.



10. a. When using the gluing method, work with only a few inches at a time. Raise the 1/2-inch folded fabric edge and put a small amount of glue in a continuous line on the crinoline within the 1/2-inch space. Press the fabric down with your fingertips. Continue this process until the heading is completed, making sure the crinoline edge fits tightly against the fold of the fabric.

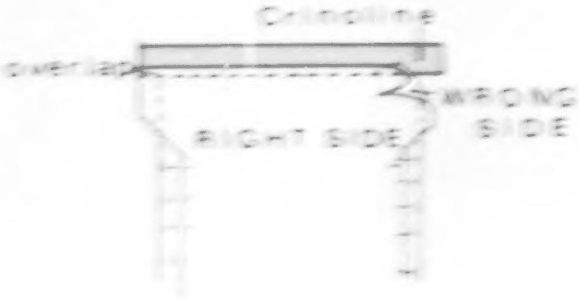


b. The hand tacking method is done by sewing with a threaded needle through the crinoline and both layers of the drapery or curtain fabric. Make a tiny stitch (1/8-inch) on the right side of the panel. This stitch will not be noticeable because the top of the heading is above eye level. On the wrong side of the drapery or curtain fabric, make a 1-inch stitch.

To attach crinoline by machine:

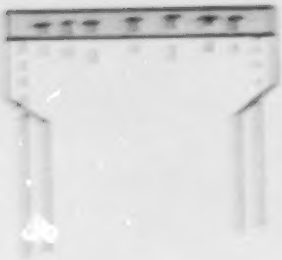
Another method used to attach the crinoline to the drapery or curtain fabric is the machine stitching method. The crinoline may be sewed to the drapery fabric before or after the side and bottom hems are pinned into place.

When the crinoline is attached by machine after the side hems have been pinned, the following procedures are used:



1. Remove pins and unfold the side hems.

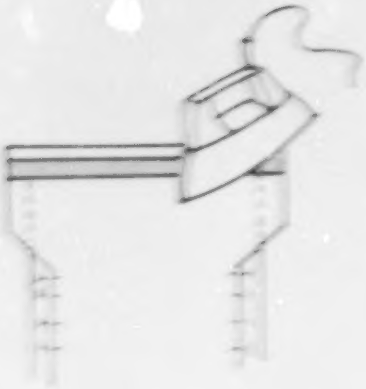
2. Place the wrong side of the drapery or curtain fabric on top of the crinoline, allowing a 1/2- to 1-inch overlap.



3. Pin the fabric to the crinoline. Place pin points toward bottom hemline of panel at right angles to fabric and crinoline edges.

4. Machine stitch 1/4 to 1/2 inch from the raw edge of the drapery or curtain fabric all the way across the panel heading. Use a hem gauge to insure accuracy.

5. After the crinoline has been stitched to the headings, take the panels to the work tables.



6. Fold the crinoline to the wrong side of the drapery or curtain fabric. Use the top edge of the crinoline as the guide for folding.

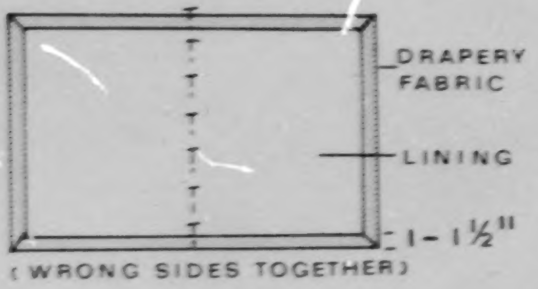
7. Press the fold line with an iron.

ATTACHING LINING TO DRAPERIES AND CURTAINS BY HAND

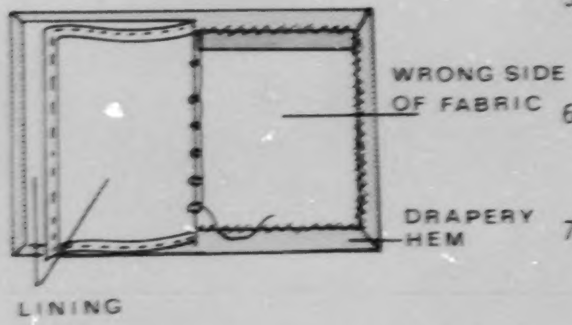
Equipment and Materials Needed:

- seam gauge
- pins
- needle
- thread the color of the drapery or curtain

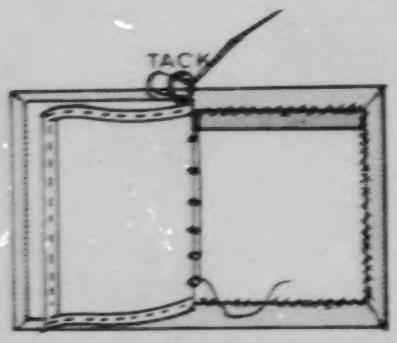
Instructions:



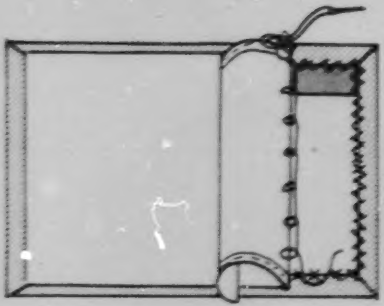
1. If lining is not already hemmed, fold under 1 1/2-inch hems on all sides. Machine stitch or slip stitch into place.
2. Place wrong sides together. Pin the center of the lining to the center of the drapery or curtain at the top and bottom.
3. Smooth the lining over the drapery or curtain.
4. The lower edge of the lining should be 1 to 1 1/2 inches above the lower edge of the panel.



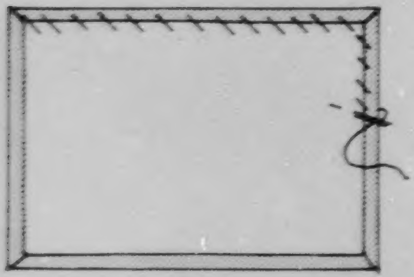
5. Pin the panel and lining together down the center from top to bottom.
6. Fold the lining back on itself along this line.
7. Tack the panel and lining together along this line. Use a double thread twice the length of and the same color as the curtain or drapery. Start at the lower edge of the crinoline.



8. Make stitches 4 to 6 inches apart, looping the thread as for a buttonhole. Catch the curtain or drapery fabric and then the lining. Leave the thread loose. Stop 6 inches above the hem.
9. Join the top of the lining hem and the top of the curtain or drapery hem along the center line using a 1 1/2-inch sewing tack.



10. Repeat Steps 5 through 9 halfway between the center and sides of the drapery or curtains.



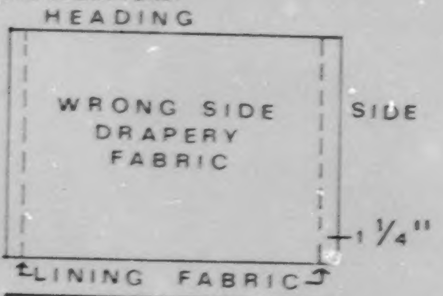
11. Slip-stitch the lining to the drapery or curtain along the sides and top. Use 1/2- to 3/4-inch stitches. Leave the thread slack.

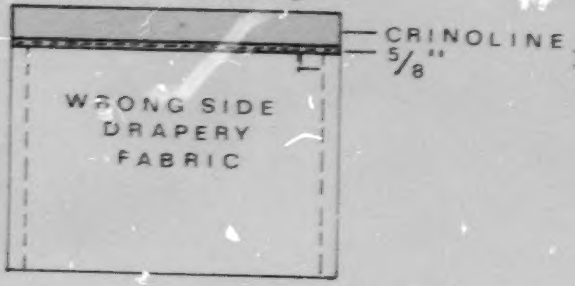
ATTACHING LINING TO CURTAINS AND DRAPERIES BY MACHINE

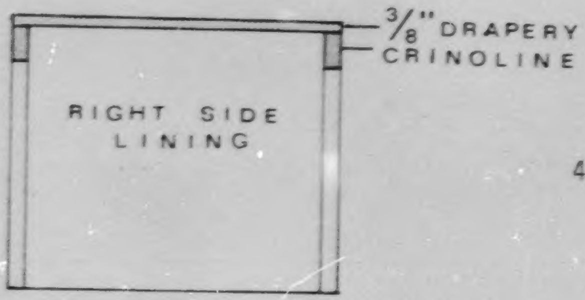
Equipment and Supplies Needed:

- pins
- seam gauge
- sewing machine
- scissors
- crinoline
- thread the color of the drapery or curtain
- iron

Instructions:

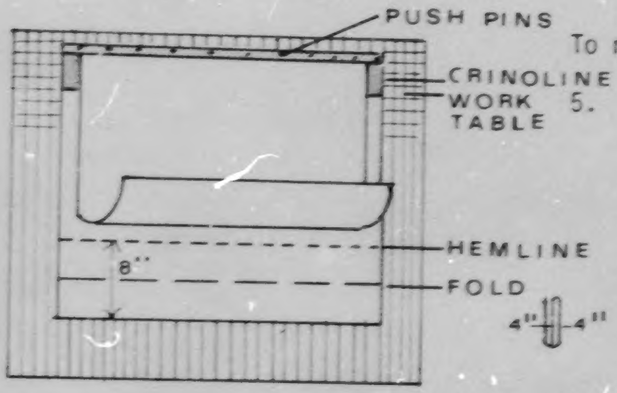

HEADING
WRONG SIDE DRAPERY FABRIC
SIDE
1 1/4"
LINING FABRIC


CRINOLINE
5/8"
WRONG SIDE DRAPERY FABRIC


3/8" DRAPERY
CRINOLINE
RIGHT SIDE LINING

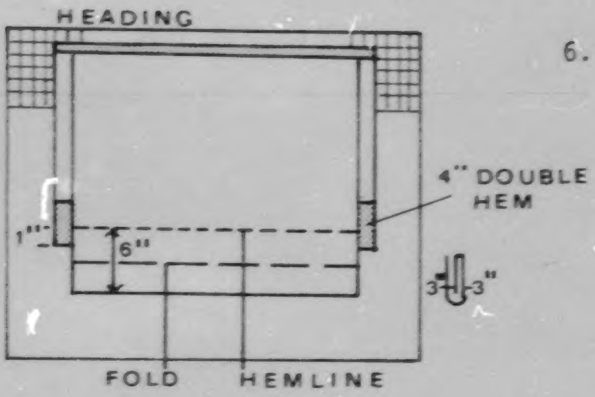
To make heading,

1. Trim selvages from drapery and lining fabrics.
2. Place right sides of lining fabric and drapery fabric together with the lining fabric on the bottom. Place edge of lining 1 1/4 inches from the side of the drapery fabric on which you will begin stitching.
3. Lap crinoline 5/8 inch over the edge of the drapery fabric. Machine stitch 1/4 inch from inside edge of crinoline. Hold fabrics and crinoline taut while stitching to keep fabric from puckering. Stitch about 6 inches, stop, position fabric, hold taut, begin stitching again. When you near the edge of the drapery, cut the lining fabric 1 1/4 inch from the edge of the drapery, clipping down from the top about 2 inches. Finish machine stitching. Cut crinoline even with drapery fabric edge.
4. Turn right sides to outside. Fold drapery fabric over top edge of crinoline. About 3/8 inch of drapery fabric should show on back side of the drapery. Press heading.


PUSH PINS
CRINOLINE
WORK TABLE
HEMLINE
8"
FOLD
4"
4"

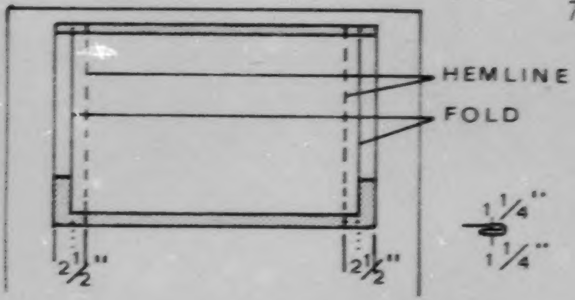
To make bottom hem,

5. Pin drapery at top of work table on a measurement line. Press drapery and lining fabrics. Lay lining fabric back from bottom edge of drapery. Measure 8 inches from bottom edge of the drapery fabric, and fold up for a 4-inch double hem. Press along fold to form hemline. Fold raw edge to inside even with pressed hemline. Press.


HEADING
4" DOUBLE HEM
1"
6"
3"
3"
FOLD
HEMLINE

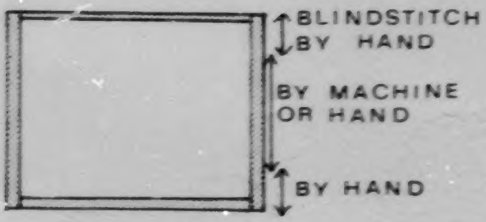
6. Fold bottom edge of lining under until fold line formed is 1 inch above drapery hem fold line. Press fold line in lining fabric. Measure 6 inches from fold line to form a 3-inch double hem. Trim off excess fabric. Press along fold to form hemline. Fold raw edge of lining to inside, even with pressed hemline. Press.

To make side hems,


HEMLINE
FOLD
1 1/4"
1 1/4"
2 1/2"
2 1/2"

7. Fold over side hems 2 1/2 inches for a 1 1/4-inch double hem. Press along fold line to form hemline. Fold raw edge to inside even with pressed fold. Press.

To finish,


BLINDSTITCH BY HAND
BY MACHINE OR HAND
BY HAND

8. Open side hem and bottom hem. Place weight in corner, and secure to the drapery.
9. Blindstitch drapery bottom hem from side to side. Begin blindstitching side hem just below the crinoline on one side hem. Blindstitch to just above the bottom hem. Blindstitch other side hem between bottom hem and crinoline.
10. By hand, blindstitch side hems at heading and bottom hem.

PLANNING THE PLEATS AND SPACES FOR DRAPERIES AND CURTAINS

	Example Measurement	Problem Measurement
1. Measure the width of the unpleated drapery or curtain panel.	157 1/2"	
2. One drapery or curtain panel will cover one-half of the window (Example: If window is 108 inches wide, one panel is half that wide.)	54"	
3. For ease, add 1 inch on a large window and 1/2 inch on a small window. (Example: 1-inch ease.)	(+) 1" 55"	
4. Add center overlap of 3 inches. (Example: 3-inch center overlap.)	(+) 3"	
5. Add 3 to 5 inches for one return. (Example: 3 1/2-inch return.)	(+) 3 1/2"	
6. The width of the heading after pleating will be the total sum of Nos. 2, 3, 4, 5. (Example: 54 inches + 1 inch + 3 inches + 3 1/2 inches = 61 1/2 inches.)	61 1/2"	
7. The remaining width can be used to make pleats. Subtract No. 6 from No. 1. (Example: 157 1/2 inches - 61 1/2 inches = 96 inches.)	157 1/2" (-) 61 1/2" 96"	
8. About 5 or 6 inches is usually allowed for each pleat. Divide the amount of fabric for pleats by the amount of fabric needed for one pleat to find the number of pleats. (Example: 96 inches ÷ 6 inches = 16 pleats.)	96" ÷ 6" = 16 pleats 6" each.	
9. The number of spaces between the pleats is always one less than the number of pleats. Spaces usually figure between 3 and 4 inches. (Example: 16 pleats - 1 = 15 spaces.)	15 spaces	

	Example Measurement	Problem Measurement
10. To find the amount of fabric left for spaces, subtract the amount for the wall return and center overlap from the width of the heading after pleating. Subtract No. 4 and No. 5 from No. 6. (Example: 61 1/2 inches - 6 1/2 inches = 55 inches.)	61 1/2" (-) 6 1/2" 55"	
11. To determine the width of each space, divide the amount for spaces by the number of spaces. (Example: 55 inches ÷ 15 spaces = 3 2/3 inches.)	3 2/3" per space	

Problem Measurement

Given the following information, determine how many pleats and spaces and the width of each space in this drapery.

72 inches = window width
108 inches = unpleated heading width
5 inches = amount of fabric allowed for each pleat
3 inches = center overlap
3 inches = wall return

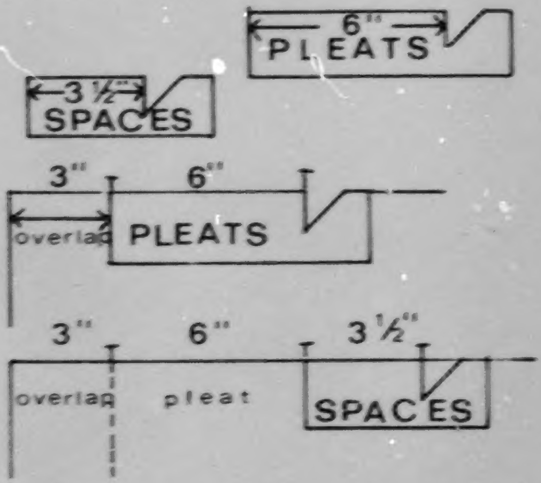
ANSWER SHEET FOR PROBLEM MEASUREMENT ON DRAPERY PLEATS AND SPACES

1. 108 inches
2. 36 inches
3. 1 inch
4. 3 inches
5. 3 inches
6. 43 inches
7. 65 inches
8. 13 pleats, 5 inches each
9. 12 spaces
10. 37 inches
11. 3 1/2 inches, rounded to 3

PINNING-OFF
(SPACING PLEATS)

Pinning-off is an important tabling process. It is the process of marking with pins the location of spaces and pleats.

Pinning-off Process Using a Cardboard Gauge:

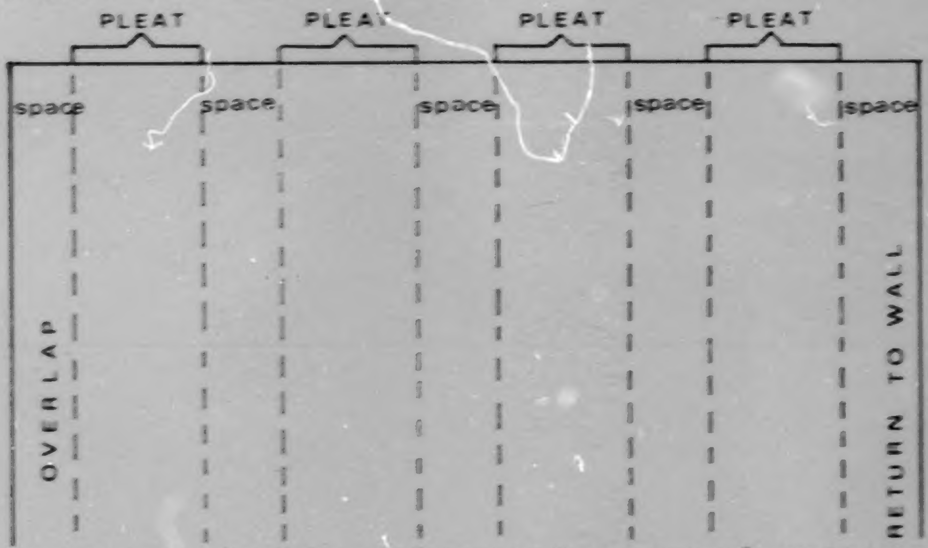

6"
PLEATS
3 ½"
SPACES
3"
6"
overlap
PLEATS
3"
6"
3 ½"
overlap
pleat
SPACES

1. After figuring the amount of fabric needed for each pleat, construct a cardboard gauge of that length (usually 5 to 6 inches). Write "pleats" on the gauge.

2. Construct a similar gauge using the width of the spaces between the pleats (usually 3 to 4 inches). Write "spaces" on this gauge.

3. Begin spacing at the center edge of the drapery. Allow 3 inches for the overlap; then use the pleat gauge and pins to mark a place for the first pleat.

4. Use the space gauge and pins to measure and mark a space next to the pleat. Repeat this procedure until the correct number of pleats and spaces is marked.

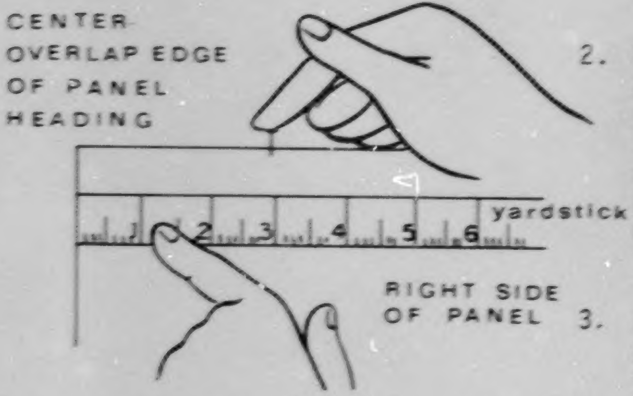

PLEAT
PLEAT
PLEAT
PLEAT
space
space
space
space
space
OVERLAP
RETURN TO WALL

5. If two or more lengths of fabric are joined to form one panel, try to avoid having the seamlines fall on the foldline of the pleat. Adjust the foldline by moving the line of stitching for one pleat slightly in front or in back of the line of stitching for the pleat previously folded.

6. A return of about 3 1/2 inches (depending upon the rod used) should be left at the outside end of the panel. If the measurements do not work out exactly, adjust the pleats by moving the pins slightly. Keep all spaces equal.

PINNING-OFF PROCESS USING A YARDSTICK OR TABLE MEASUREMENTS:

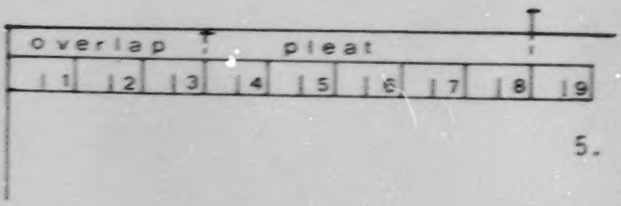
The pinning-off process can also be done with a yardstick or the measurement markings on the work table. In this process, follow these steps.



1. Determine which is to be the right and which the left panel as they will be after they are hung. The left panel will have a pin in the right corner of the heading. This corner of the heading will be attached to the center underlap carrier.

2. Work with one panel at a time, and use a yardstick to measure the pleats and spaces beginning with the center overlap or underlap. Measure the length of the space allowed for the center overlap or underlap. The standard width of this center overlap or underlap is usually 3 inches.

3. At the top edge of the panel heading, place a pin vertically through the fabric and the crinoline. This pin will indicate the beginning of the first pleat.



4. Holding the yardstick in place, measure over from the pin the width of a pleat. Place another pin the same way as you placed the first pin. In this case, the width of the pleat is 5 inches.

5. Measure over the width of a space from the second pin. Place another pin.

6. From the third pin, measure over the width of another pleat. Insert a pin. Repeat this process until you have the correct number of pleats and spaces. If necessary, move the yardstick across the heading, making sure that you line a pin up with an inch mark on the yardstick. The wall return allowance will be left on the outer edge of the panel.

7. If the measurements do not work out exactly, make the necessary adjustments in the pleats. Be sure to keep the space measurements all the same, the overlap or underlap allowance correct, and the wall return allowance correct.

Pleating, Folding, and Banding

KEY IDEAS:

Pleats are stitched folds of cloth with spaces between them.

Pleats are folded with right sides out.

Pleats are stitched only from the top of the heading to the bottom of the crinoline.

Types of pleats include French or pinch pleats, box pleats, and cartridge pleats.

The finishing procedures applied to pleats determine the type of pleat formed.

The appearance of pleats can be improved by shaping them and allowing them to lie folded for several days.

WORDS TO KNOW:

pleats
spaces
folds
vertical
diagonal
French pleat
pinch pleat
box pleat
cartridge pleat
blind stitch
pleater tape
hooks
shape
hang

Behavioral Objectives	Learning and Evaluation Experiences
Identify correct procedures for folding and pinning pleats (C-K)	Examine pictures or transparencies showing the correct procedures for folding and pinning pleats. Watch a demonstration on the correct procedures for folding and pinning pleats. Make a list of the procedures observed in the demonstration. Were these procedures included: 1. Fold the material to the right side of the draperies? 2. Bring together the two pins marking the edge of the pleat? 3. Keep the top edges of the pleat even? 4. Keep the width of the pleat even? 5. Place pins lengthwise down the heading to hold the pleat together?
Illustrate procedures used for folding and pinning pleats (C-C)	Select a drapery fabric sample. Work in groups of 2 or 3 to calculate the number of pleats you could make on that sample. Mark the pleats and spaces. Take turns folding and pinning the pleats. Evaluate each other's work, and make suggestions for improvement.

Behavioral Objectives	Learning and Evaluation Experiences
Use correct techniques for folding and pinning pleats (P-GR)	Follow procedures observed in the demonstration, and accurately fold and pin pleats in curtains and draperies constructed in class.
Cite correct techniques for stitching pleats (C-K)	View slides or pictures showing the procedures for stitching pleats in curtains and draperies. Watch a demonstration showing correct techniques for stitching pleats. Were these procedures included in the demonstration: 1. Use a sturdy needle? 2. Set stitch regulator at 6 to 10 stitches per inch? 3. Check to be sure top edges and fold are even? 4. Use hem gauge and measure pleat width to insure accuracy? 5. Backstitch at top? Remove pins as you stitch? 6. Stitch to bottom of crinoline? 7. Backstitch or tie threads? 8. Stitch every other pleat; then return and stitch the in-between pleats to keep the lining from slipping?
Explain procedures used for stitching pleats (C-C)	Divide into pairs, and describe to each other the procedures used for stitching pleats.
Stitch pleats according to accepted procedures (P-GR)	Use procedures observed in the demonstration, and stitch pleats into headings of curtains and draperies constructed in class.
Identify the types of pleats found in drapery and curtain headings (C-K)	Examine pictures or actual draperies and curtains with different types of pleats. Listen as the teacher names each type of pleat and describes how it is made. Were the types of pleats and descriptions on p. 205 included?
Explain techniques used for constructing French, box, and cartridge pleats (C-C)	View slides or a demonstration showing proper techniques for constructing French or pinch pleats, box pleats, and

Behavioral Objectives	Learning and Evaluation Experiences
	cartridge pleats. Be prepared to describe each pleat and the steps in its construction if you are called on by the teacher. (See p. 205.)
Follow the correct procedures for constructing French, box, and cartridge pleats (P-GR)	Use proper procedures observed in the demonstration or slides, and construct French or pinch pleats, box pleats, and cartridge pleats in curtains and draperies in class.
Cite the functions of pleater tape (C-K)	Listen to a definition of pleater tape and a list of its functions. Compare the definition with the following. Pleater tape is a commercial tape with evenly spaced pockets. Three- or four-pronged hooks are inserted in some of the pockets to form pleats. Use of pleater tape saves time in drapery and curtain construction and allows pleats to be removed so that the drapery or the curtain lies flat for cleaning, but pleater tape is more expensive than permanent heading tape. Examine a sample of pleater tape and multi-pronged hooks. What purpose does this tape serve in constructing draperies or curtains? Why do the hooks have three or four prongs? Where would the tape be placed on draperies?
Describe drapery and curtain construction procedures when pleater tape is used (C-C)	Watch a demonstration showing how to construct headings using pleater tape. What steps are followed for attaching pleater tape to the heading? When is pleater tape attached to the heading? What steps in construction are eliminated when pleater tape is used? How do you determine how much tape to use? How do you determine which pockets to place the hooks in? What advantages do you see in using pleater tape? What disadvantages do you see in using pleater tape?
Construct draperies and curtains using pleater tape (P-GR)	Practice inserting pleater tape into headings when it is requested in work orders.

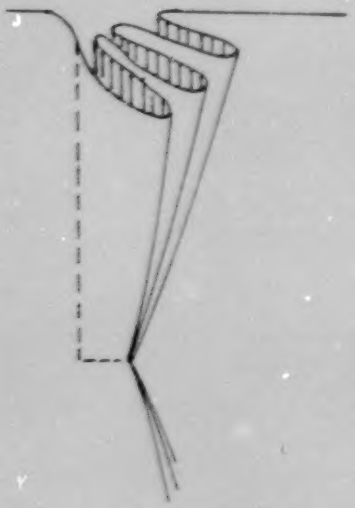
Behavioral Objectives	Learning and Evaluation Experiences
Identify the various hooks used in hanging draperies and curtains (C-K)	Listen to a description of various hooks and their functions. Did the teacher describe such hooks as shank hooks, hooks for permanent headings, hooks for pleater tapes, end hooks, pin-in hooks, and slip-on hooks? Study a display of the various types of hooks used in handling draperies and curtains. How do these hooks differ from one another? Why are they different? What function does each serve? In what type of heading is each used? View transparencies or flash cards showing the various types of hooks available for hanging draperies and curtains. Match the appropriate picture with a description of the purpose of the hook. (See pp. 206-207.)
Describe the various types of hooks used in hanging draperies and curtains (C-C)	Name and explain the function of each hook as the teacher holds it up.
Identify procedures used for attaching hooks to headings (C-K)	Watch a demonstration showing how and where hooks are inserted into headings. Notice procedures for both permanent headings and pleater tape headings. Did the demonstration bring out these points: 1. Hooks should be placed along the heading behind each pleat, at corners, and each end of the heading? 2. Hooks should be the correct height for the heading? (The top of the hook should be no more than 1 1/2 inches below the top of the drapery or curtain.) 3. Slip-on or pin-in hooks are attached by slipping them into the pleats? 4. Hooks may be sewed in place, if desired?
Demonstrate correct procedures for attaching hooks to draperies and curtains (P-GR)	Follow accepted procedures, and insert appropriate hooks into curtains and draperies constructed in class.

Behavioral Objectives	Learning and Evaluation Experiences
Cite the purpose of accurate folding and banding of draperies and curtains (C-K)	Visit a drapery manufacturer or drapery shop to observe the folding and banding procedures followed there. Make a list of these procedures for discussion in class.
	Brainstorm to state the purpose of accurate folding and banding of draperies and curtains. Did you decide that folding shapes the pleats for better hanging and that banding holds the folded panels together until they can be installed?
Identify the procedure for folding panels (C-K)	View a demonstration showing the correct procedures for folding curtains and draperies. Make a list of these procedures. Be prepared to list the steps in folding panels if called on.
	Study a handout or transparency showing the steps involved in folding pleated curtains and draperies. When you think you know all the steps involved, let a classmate quiz you on the process. (See pp. 208-209.)
Identify the procedure for banding panels (C-K)	Study a handout or transparency showing the steps involved in banding folded panels. (See p. 210.) What size of bands are used? Of what materials can the bands be made? Where are the bands placed? How many bands are used?
	View a demonstration showing the correct procedures for banding folded panels. Be ready to describe the procedures in your own words if asked.
Demonstrate correct procedures for folding and banding panels (P-GR)	Practice with a partner folding and banding panels. Let the teacher check your work. If the procedures you used are not acceptable, work to improve them.
	Follow procedures described on pp. 208-210, and fold and band draperies and curtains constructed in class.

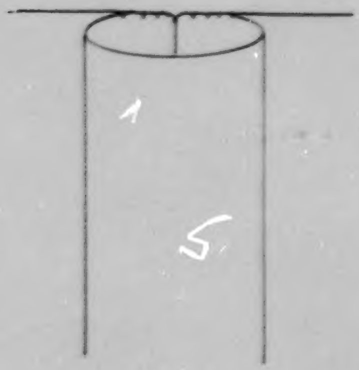
Behavioral Objectives	Learning and Evaluation Experiences
Identify the procedures for breaking and tacking pleats (C-K)	Study a handout or transparency showing the steps involved in breaking and tacking pleats. (See p. 211.) Make a list of these procedures.
Demonstrate the procedures for breaking and tacking pleats (P-GR)	Practice with a classmate breaking and tacking pleats. Let the teacher check your work. If the procedures you used are not acceptable, work to improve them.
	Follow procedures described on p. 211, and break and tack pleats.

TYPES OF PLEATS

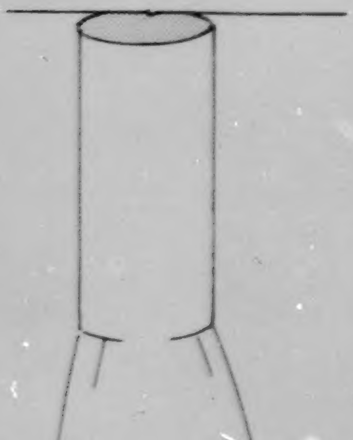
French or pinch pleats, box pleats, and cartridge pleats are commonly placed in drapery headings. They are all spaced and stitched alike. The final treatment of the pleat determines which of the three types of pleats are constructed. The final treatment of the pleats is illustrated and described below.



French or pinch pleats: Each large fold is divided or pinched into three small folds and tacked by hand at the top and with a bar tack at the bottom of the heading. (See p. 211.)

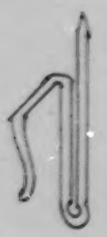


Box pleat: Material is distributed evenly on each side of the machine stitching and pressed flat. The pleat is blind-stitched across the top and may be tacked at the bottom of the crinoline.



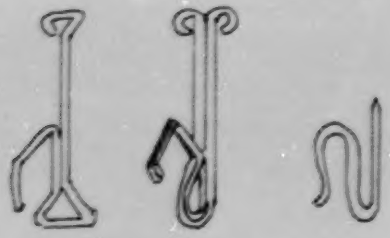
Cartridge pleats: Each pleat is rounded out by stuffing it with cotton, a roll of cardboard, or interfacing. A smaller pleat (2 1/2 inches) is more attractive if this treatment is used.

CURTAIN AND DRAPERY HOOKS



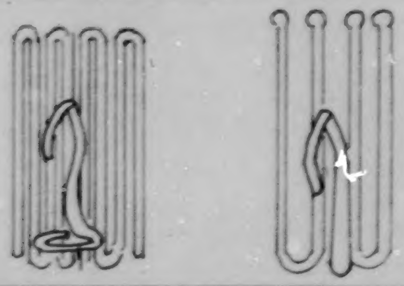
Shank Hook

Use: gives added support to the headings of heavy curtains or draperies



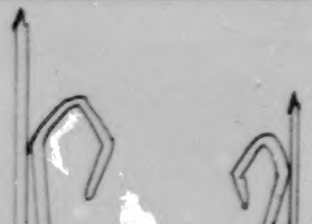
Permanent Heading Hooks

Use: placed in headings in which pleats are permanently stitched



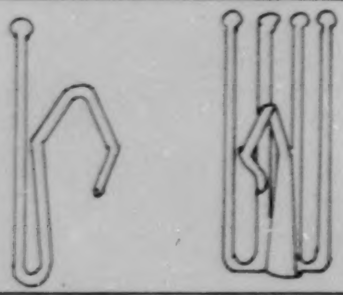
Pleater Tape Hooks

Use: inserted into headings made with pleater tape; prongs pull the fabric together to form pleats



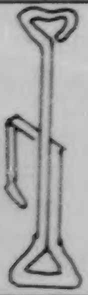
Pin-in Hooks

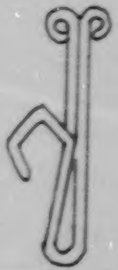
Use: sharp points are pinned in the curtain or drapery to hold it in place



Slip-on Hooks

Use: smooth edges can be slipped into draperies to hold them without damaging the fabric



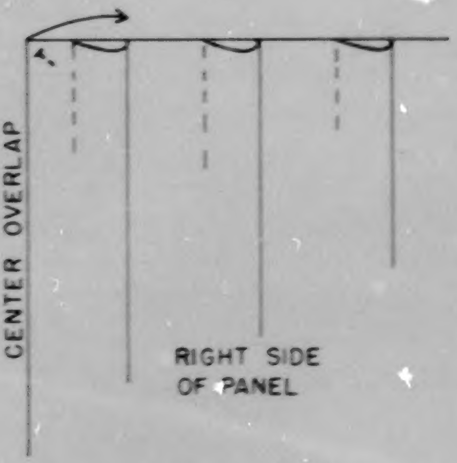


Sew-on Hooks
Use: sewn on to draperies to prevent damaging the fabric

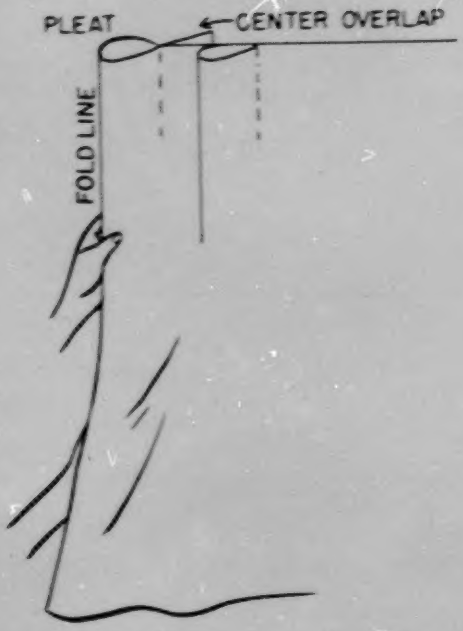
FOLDING PLEATED CURTAINS AND DRAPERIES

1. Begin folding at the center edge of the curtain or drapery. This edge should already be marked with a pin.

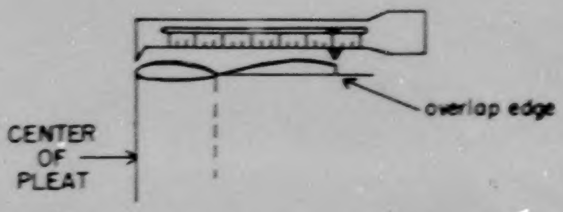
2. Fold the center overlap back, with wrong sides together.


CENTER OVERLAP
RIGHT SIDE OF PANEL

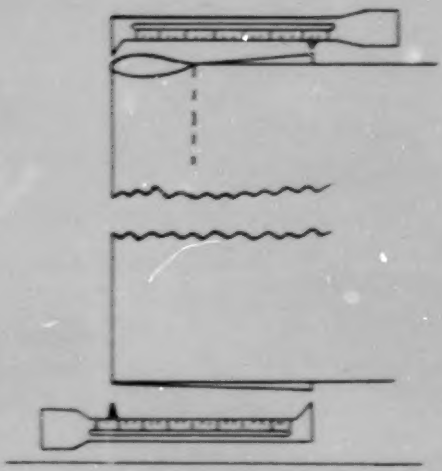
3. Smooth the center of the pleat the entire length of the panel with one hand. Run the other hand along the inside of the foldline to make sure the lining is held in place.


PLEAT
CENTER OVERLAP
FOLD LINE

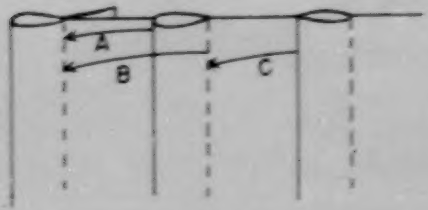
4. Using a hem gauge, measure the width of the fold at the top, and set gauge.


overlap edge
CENTER OF PLEAT

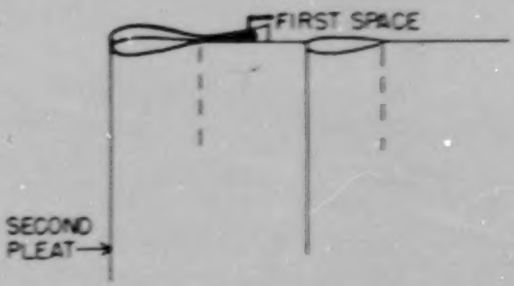
5. Using the set gauge, measure the fold at the bottom of the panel to make sure the fold is even in width.



6. To make the second fold, bring the line of stitching of the second pleat to line of stitching of first pleat.



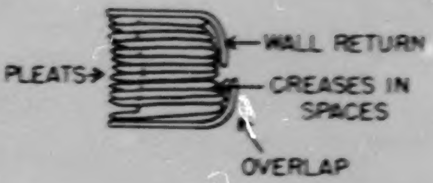
7. The creases formed when the second fold is made will be along the center of the second pleat and along the center of the first space allowance.



8. The same procedure that is used on the first fold is used to smooth the folds in place.

9. Continue folding each pleat in the manner described until all pleats are folded, one on top of another.

10. After all of the pleats have been folded, the wall return allowance is folded back over the exposed folds of the drapery fabric, and the overlap is folded upward to meet the return. With this method only the lining fabric on the back of the drapery is exposed, and the right side of the drapery fabric is protected.

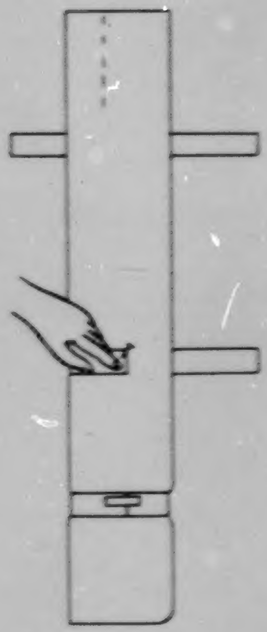


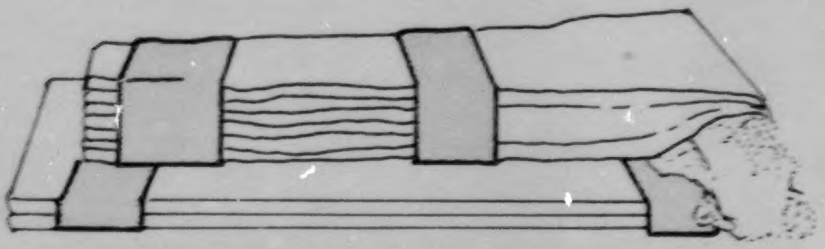
BANDING PLEATED CURTAINS AND DRAPERIES

After a curtain or drapery panel is folded, it is banded to hold the folds in place. Usually strips of paper or cloth, approximately 1-1/2 inches wide and 12 inches long are used for banding curtains and draperies.

The following procedures are used for banding curtains and draperies with paper strips:

1. Being careful to hold folded panels in place, slip first band under panel near heading.
2. Bring one end of paper strip to top and pin.
3. Bring other end of paper strip to top meeting pinned end. Tape into place tightly. Remove pin.
4. Place as many bands as are needed to hold panel in the folded position. The number of bands increases as the length of the panel increases and decreases for heavier fabrics.
5. Write the length and width of the panel on one of the paper bands.
6. Stuff cotton wadding in any crosswise folds that must be made in order to fit the draperies or curtains to the packing carton.
7. Allow the banded panels to lie flat for several days to aid in setting the folds.



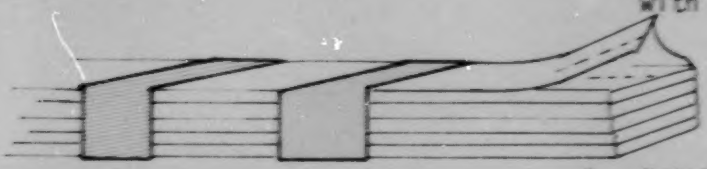


BREAKING AND TACKING PLEATS

After the pleats are set in the banded draperies, usually just before the draperies are installed, the pleats are broken and bar tacked. "Breaking the pleats is actually creasing the crinoline in the heading to make it easier to shape the top of the pleat when making pinch or box pleats." After the pleats are creased into pinch or box pleats, they are secured with a bar tack. The bar tack is placed at the folded edge of the pleat, near the end of the original pleat stitching.

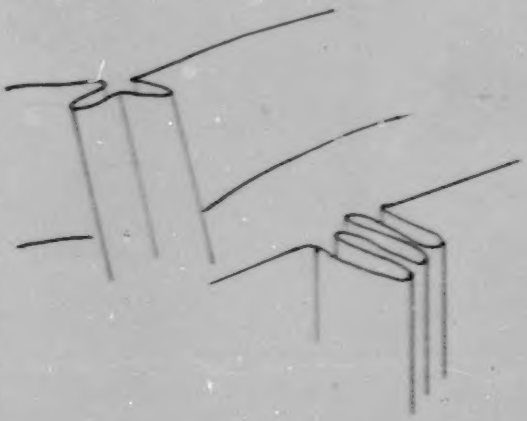
Instructions for breaking and tacking pinch pleats:

1. Leave draperies banded and work only with the heading.

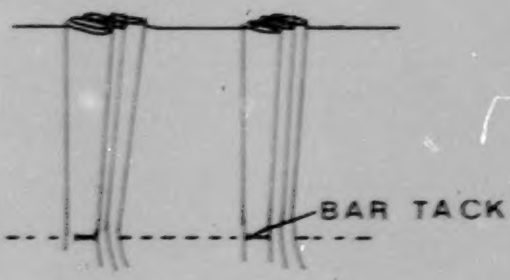


2. Break the pleat by creasing the crinoline in the heading.

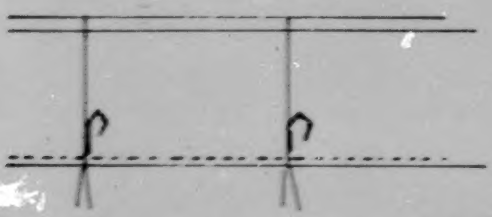
3. Shape the pleat.



4. Secure pleat with a bar tack at the folded edge, near the end of the original pleat stitching.



5. Insert a drapery hook behind each pleat. NOTE: Hooks may be inserted before pleats are tacked.



Cafe and Shirred Curtains

KEY IDEAS:

Besides adding beauty, curtains can provide privacy, and control light and air.

The fabric used to make curtains depends on the needs the curtain must fill.

Cafe curtains cover only part of a window and may be used with a valance, draw curtains, shutters, or a shade.

WORDS TO KNOW:

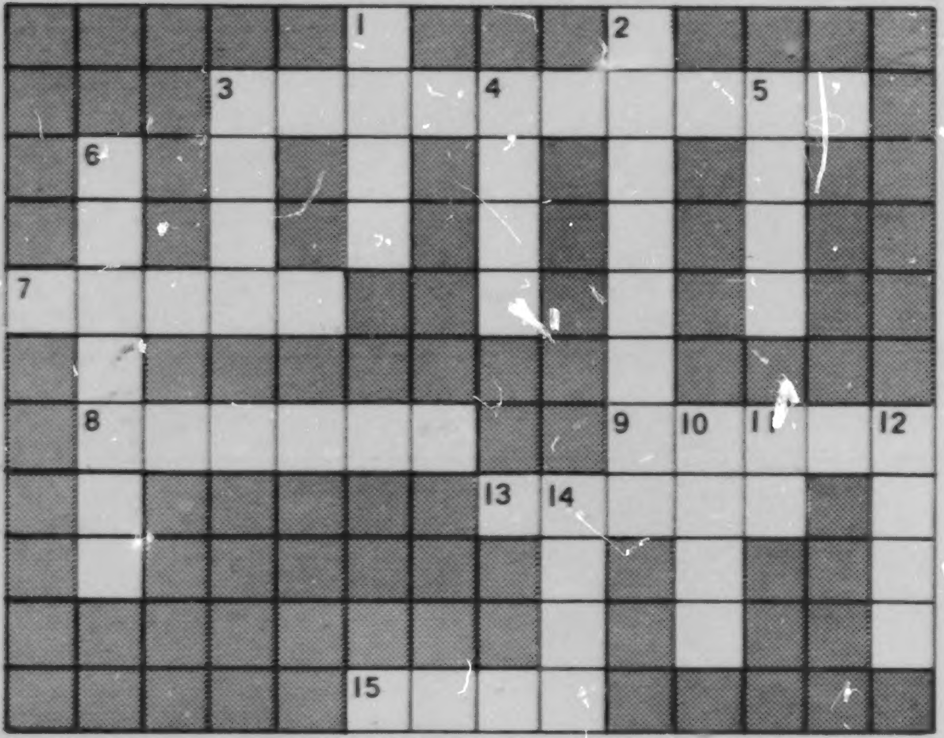
- curtains
- cafe curtains
- shirred curtains
- pleated curtains
- scallops
- loops
- rings
- clips
- tier
- tubular pleats
- accordion pleats
- three-pronged clip

Behavioral Objectives	Learning and Evaluation Experiences
Define terms related to curtain construction (C-K)	Work "Curtain Crisscross," the crossword puzzle on pp. 215-216 to identify terms related to curtain construction.
	Examine a variety of curtains or pictures of curtains including pleated, lined, shirred, and cafe curtains. Name each type of curtain when you are called upon.
Identify the various types of curtains (C-K)	Use learning experiences found on p. 155 to review the types of curtains.
Identify fabrics appropriate for constructing cafe and shirred curtains (C-K)	Examine fabric samples. Place them on a sort board according to which type of curtain for which each is best suited. Types of curtains might include traverse, criss-cross, sash, panel, and cafe curtains. See pp. 155-156, for more learning experiences concerning curtain fabrics.
Name decorative finishes appropriate for trimming curtains (C-K)	Use the learning experiences on pp. 102-103 to review the variety of decorative finishes appropriate for home furnishings.
	Examine pictures of various curtains finished with decorative trims. List the trims seen in the pictures.

Behavioral Objectives	Learning and Evaluation Experiences
Identify correct methods for applying decorative finishes to curtains (C-K)	Play the "Trim Game." Divide into two teams. Members of each team take turns naming each trim as it is pulled from a box filled with various trims. After one person names the trim, the rest of the team helps state the procedures used to attach the trim to curtains. If the first team cannot correctly name the trim or the application method, the second team gets a chance. Each team receives one point for correctly identifying the trim and two points for correctly identifying the method of application. The team scoring the most points wins. For more learning experiences on decorative finishes see pp. 102-103.
Use correct procedures to apply decorative finishes to curtains (P-GR)	Use appropriate trims to enhance the appearance of curtains constructed as class projects.
Identify procedures used for measuring fabric for cafe and shirred curtains (C-K)	View a demonstration showing how to figure the amount of fabric needed for curtains. For more learning experiences, see pp. 164-166 on measuring fabric for draperies.
Describe procedures used for cutting fabric for curtains (C-C)	Use the learning experiences on p. 166 to review the procedures used for cutting fabric for curtains.
List procedures used for stitching a variety of curtains (C-K)	View transparencies of various types of curtains. Listen as the procedures for constructing each curtain are described. List the procedures on the chalkboard, and discuss any which are not clear. Types of curtains might include pleated, lined, shirred, and cafe curtains. View slides or a demonstration showing the procedures involved in constructing shirred and cafe curtains.

Behavioral Objectives	Learning and Evaluation Experiences
Explain procedures used for stitching cafe and shirred curtains (C-C)	Explain the purpose of each step in the construction of each curtain. See pp. 217-221 for construction procedures for shirred and cafe curtains.
Follow accepted procedures for constructing a variety of curtains (P-GR)	Use appropriate procedures, and practice constructing various types of curtains as class projects. Projects might include crisscross, sash, shirred, or cafe curtains.

CURTAIN CRISSCROSS



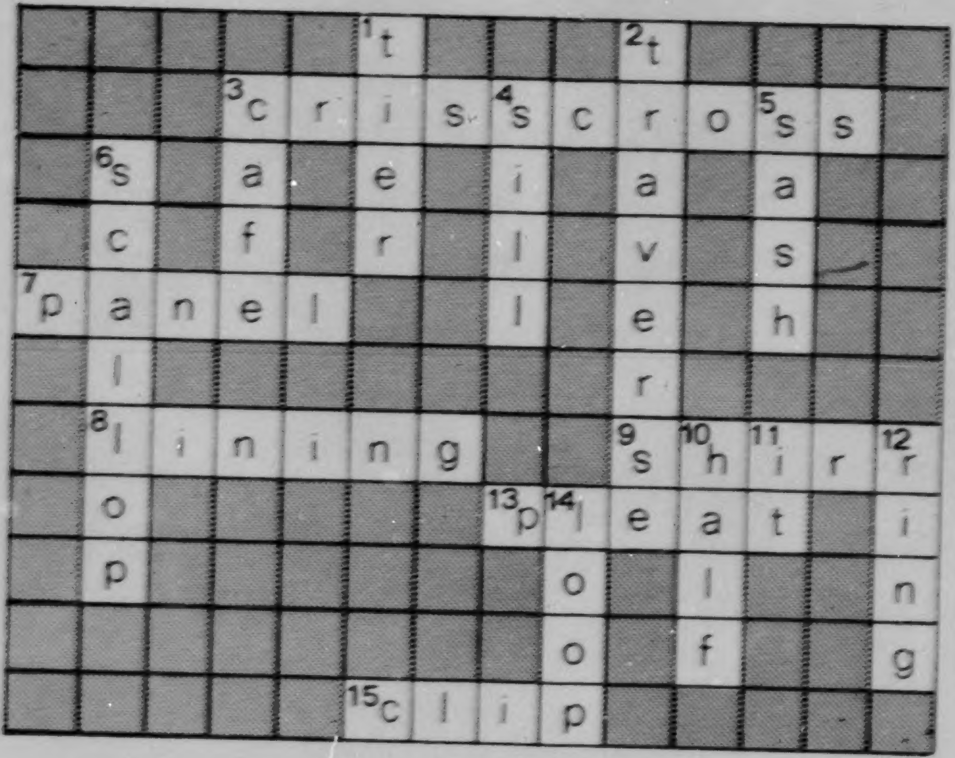
ACROSS

3. A type of curtain with panels that completely overlap at the top, hiding the view from the upper window.
7. One section of a drapery.
8. A layer of fabric attached to the back of curtains and draperies to protect them and provide a uniform appearance.
9. To draw up or gather with two or more rows of threads.
13. A stitched fold of fabric.
15. A metal or plastic clasp used for attaching curtains to rods.

DOWN

1. A curtain layer hung above another curtain layer.
2. Curtains mounted on a rod that allows them to be opened and closed by a pull-cord.
3. A curtain that covers the lower half of a window. Two may be hung, one above the other, to cover the entire window.
4. Horizontal platform at the bottom of a window.
5. A curtain fastened with rods at both the top and the bottom. Often used on a door.
6. To create a border by cutting circular segments from the upper or lower edge of a curtain.
10. One of two equal parts.
11. Not he or she but ___.
12. A circular band of plastic or metal used to hang curtains or a rod.
14. A circular band of cloth or braid used to hang curtains on a rod.

CURTAIN CRISSCROSS
ANSWER SHEET



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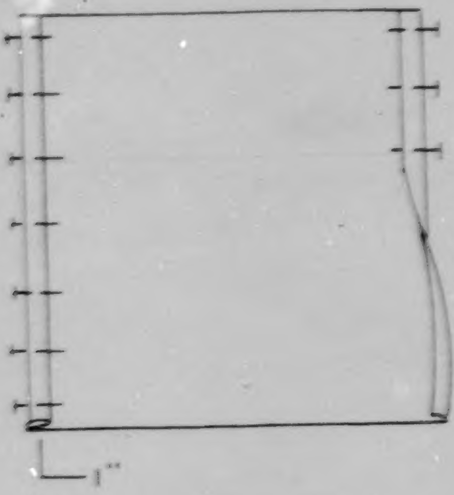
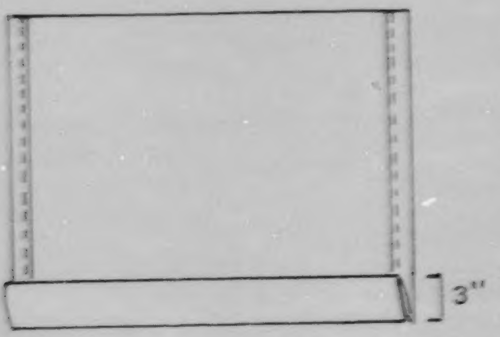
SHIRRED CURTAINS

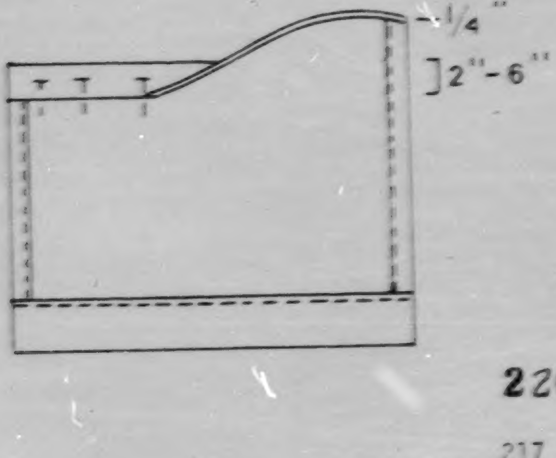
Materials and Equipment Needed:

sheer or lightweight fabric
  2 1/2 to 3 times the width
  of the window
thread
cording
gauge
pins
industrial sewing machine
yardstick or measuring tape

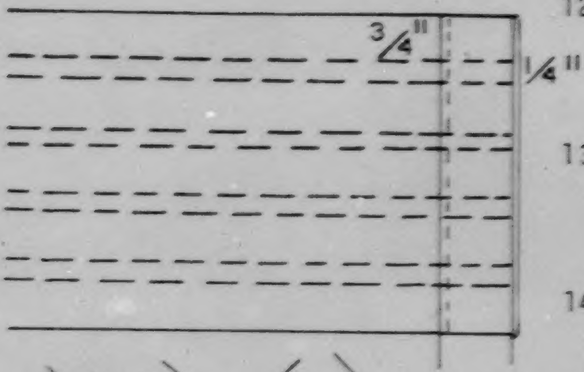
Instructions:

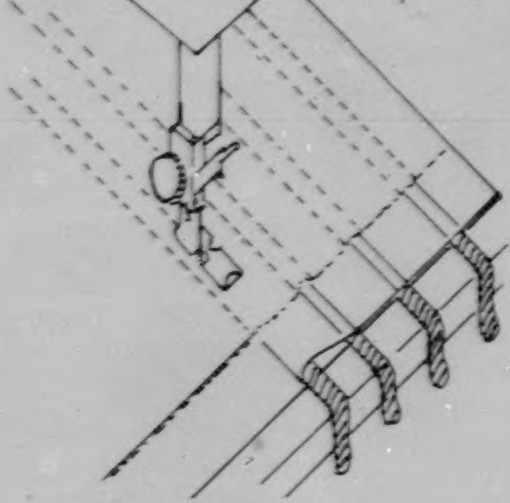


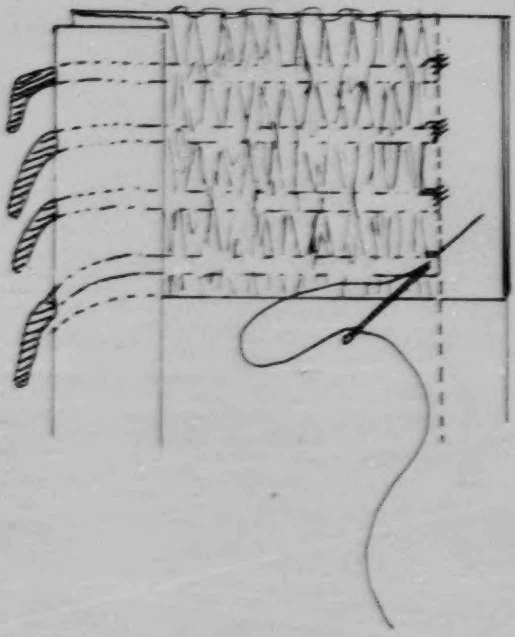




1. Cut off fabric selvages to prevent curtain seams from puckering.
2. Measure and cut the fabric.
3. The width of the curtain should be 2 1/2 to 3 times the width of the window plus 4 inches to allow for a 1-inch double hem at each side edge.
4. The length of the curtain should be measured from the top of the window to the sill or to the floor plus 6 inches for a 3-inch double hem at the lower edge. Add enough fabric for the desired casing depth. This may be 2 1/2 inches to 6 inches deep.
5. Fold under 1 inch on the side and edges of each panel. Press in place.
6. Make a second 1-inch fold on each side edge to complete the double hem. Pin and press in place.
7. Stitch hems close to the folds.
8. Turn under a 3-inch hem at the lower edge of the curtain. Press.
9. Make a second 3-inch fold. Press. Stitch close to the fold. Press.
10. Turn under 1/4 inch of fabric at the top of the curtain and press.
11. Turn under the rest of the casing allowance (2 to 6 inches) and press. Stitch close to the first fold. Press.







12. Measure and mark with pins or chalk the stitching lines for the shirring. Any number of rows of shirring may be used, depending on the depth of the casing.
13. Measure the first shirring line 3/4 inch below the top edge. (This distance may vary depending upon the diameter of the rod which is to be inserted between the shirring lines.)
14. Allow 1/4 inch for the cording. Then measure down 3/4 inch, and mark a second shirring line.
15. Repeat until all the shirring lines are marked.
16. Stitch along the bottom line of each marked shirring row.
17. Insert a length of cording between the two layers of fabric very close to the stitched bottom line.
18. Stitch close to the upper edge of the cord, using a zipper foot.
19. Begin stitching at the inside edge of one side hem, and stitch to the inside edge of the other side hem. Do not stitch through the side hems.
20. Pull the threads to the underside and tie them.
21. Repeat the Steps 17-20 for each row of shirring.
22. Fasten the cords at one end by turning each under 1/4 inch and stitching them to the back side of the curtain by hand.
23. Pull up all of the cords from the other end at the same time, and ease the fabric back to form smooth even gathers.
24. Continue until the curtain is the desired width.
25. Fasten the cords to the underside with hand stitches as in Step 22.
26. Cut off the excess cording.
27. Slip the curtain rod through the opening between the first and second shirring lines at the top of the curtain.

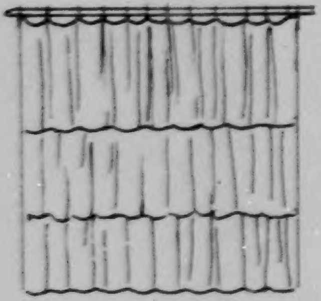
SCALLOPED CAFE CURTAINS

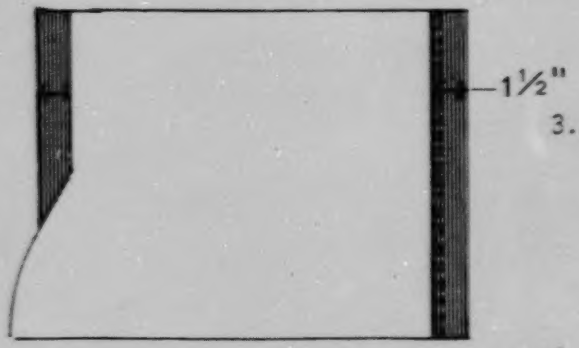
NOTE: Scallops may be used at the top of pleated or straight cafe curtains. Pleated cafe curtains are constructed following the same general steps as for pleated curtains and draperies. See pp.

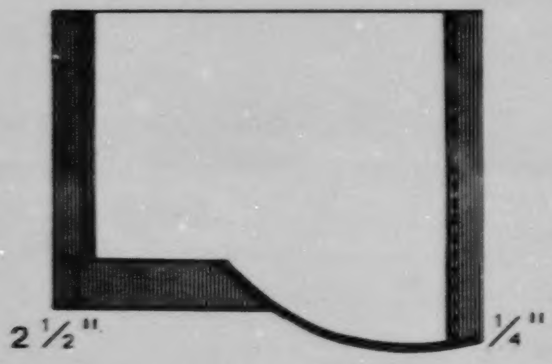
Equipment and Supplies Needed:

- use medium or heavy weight fabric for constructing a scalloped heading
- thread
- clips, rings, or three-pronged hooks
- paper
- tracing paper
- measuring tape or yardstick
- interfacing or crinoline for headings
- pencil
- cup, saucer, or other round object
- tracing wheel

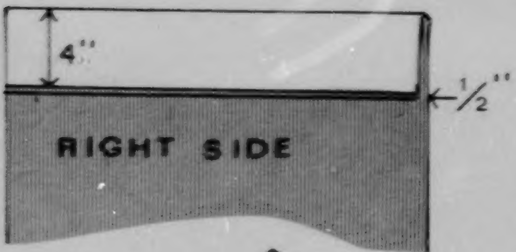
Instructions:



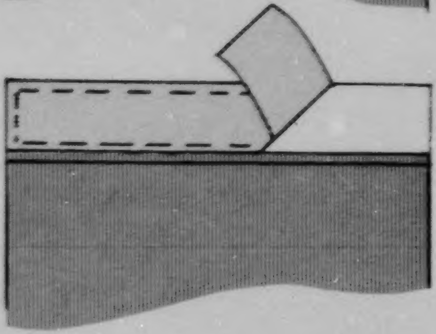




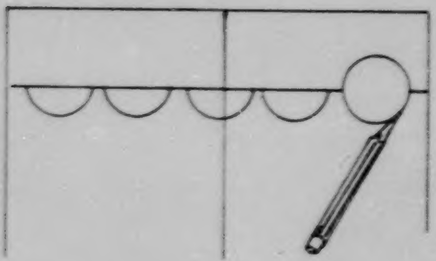
1. Cafe curtains cover only a portion of the window. However, several tiers of cafe curtains may be mounted above each other to cover the entire window. The tiers may be of the same length or of graduated lengths. Hems of the upper tiers overlap the headings of the lower tiers.
2. Measure the desired length and width of the curtains. The length of clips, loops, or rings is included in the curtain length. This means that the curtain rods must be installed before the fabric is measured.
3. Measure the length from the rod to the apron, sill, or floor, depending upon the customer's order. Add 4 1/2 inches for the top hem, and 2 3/4 inches for the bottom hem. (Hem allowances may vary depending upon the weight of the fabric and the length of the curtain.)
4. Clip or remove selvage edges to prevent puckering of the panels. Allow at least 2 times the finished curtain width when measuring the width. Add 1/2-inch seam allowance if panels must be joined. Add 1 1/2 inches for each side hem. (3 inches for double side hems.)
5. Press under 1/4 inch along side edges. Fold under 1 1/2 inches for each side hem. Press. Stitch.
6. Fold under 1/4 inch on the lower edge; press.



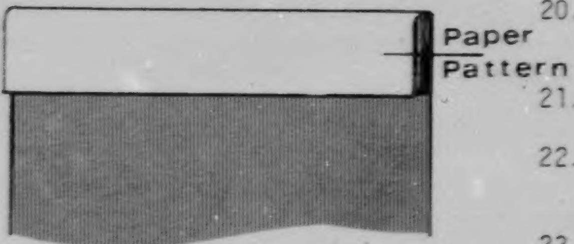
7. Turn under 2 1/2 more inches on the lower edge. Press. Stitch.
8. Fold under 1/2 inch on the upper edge.
9. Fold under another 4 inches along the upper edge, placing right sides together. Press. Pin or baste in place.
10. Pin or baste a 4-inch deep piece of interfacing or crinoline to the folding facing.



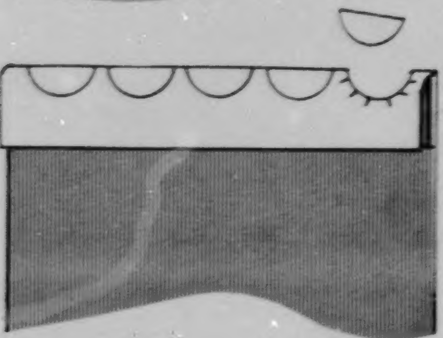
11. Measure the width of the curtain, not counting the side hems.
12. Scallops can be made any size, but an even number should always be used. Six to eight scallops per panel are usually used.
13. Make a paper pattern for scallops. Cut the paper the width of the curtain.
14. Draw a straight line across the paper about 4 inches down from the top.
15. Fold the paper in half and mark the center line.



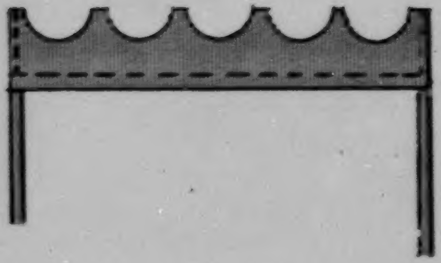
16. Where the two lines cross, place a cup, saucer, or other round object the size of the desired scallops.
17. Trace the lower half of the object on the paper.
18. Measure and mark a 1/2-inch space on either side of this scallop.
19. Place the object on the edge of the 1/2-inch mark, and trace another scallop.



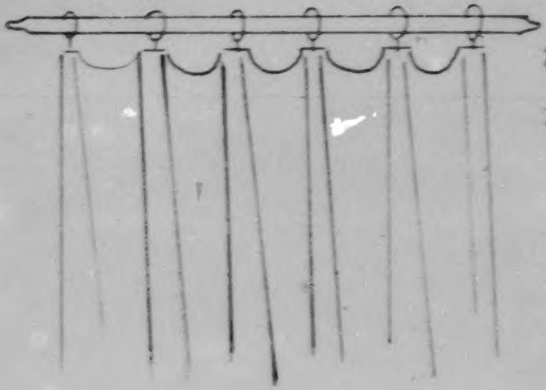
20. Continue Steps 18 and 19 until the desired number of scallops have been drawn.
21. Lay the paper pattern on the right side of the curtain.
22. Fold the paper pattern over the top of the curtain along the top pencil line.



23. Trace the paper pattern onto the interfacing with tracing paper and a tracing wheel.
24. Machine stitch along the traced lines.
25. Cut out the scallops, leaving a 1/4-inch allowance outside the stitching.
26. Notch along the curves every inch, to avoid puckering of the fabric. Clip seam allowance to stitching line between each scallop so the scallops can be turned smoothly.



27. Remove pins or basting, and turn the facing to the wrong side of the fabric. Press.
28. Stitch the facing down along the 1/2-inch folded edge.



29. Attach a clip, hook, or loop to the top of each tab or point.
30. Slide clips, hooks, or loops onto cafe rod.

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Installation

KEY IDEAS: Appropriate drapery hardware adds to the beauty of the window treatment.

Specific drapery hardware is used for installing various styles of draperies.
Selection of appropriate drapery hardware is necessary for maximum efficiency in the installation of draperies.

The proper installation of drapery hardware is as important as the construction of the draperies.

WORDS TO KNOW:

casing mounting
wall mounting
ceiling mounting
traverse rod
two-way draw traverse rod
one-way traverse rod
left-hand draw
right-hand draw
double traverse rod
single curtain rod
double extension curtain rod
single bay window curtain rod
curved curtain rod
extension canopy curtain rod
window treatment
spring pressure curtain rod
drapery extender curtain rod
corner window curtain rod
sash and door curtain rod
swinging crane curtain rod
combination traverse and valance rod
combination curtain and traverse rod
corner window curved rod set
swinging door custom cut rod
curved bay window rod
angled bay window rod
rectangular bay window rod
cord tension pulleys
extension plate
carrier
traverse bracket
inside bracket
ceiling bracket
double bracket
plastic anchor or wall plug
wood screw
plaster screw
toggle bolt
molly bolt
projection
recessed

Behavioral Objectives	Learning and Evaluation Experiences
Define drapery hardware (C-K)	Listen to an illustrated lecture explaining the meaning of "drapery hardware." In your words, define drapery hardware. (See "Tools and Equipment pp. 65-67.) Visit a drapery manufacturer, a drapery shop, or a department store to determine what type of drapery hardware is used in the installation of window treatments. Make a list of what you see.

Behavioral Objectives	Learning and Evaluation Experiences
Identify the types of traverse rods used in the installation of draperies (C-K)	View a transparency showing the types of traverse rods. (See p. 230.) Name the type of traverse rod the teacher points out on the transparency. Study flashcards to learn the identity of traverse rods. (See p. 230.) Make a bulletin board using magazine pictures of traverse rods. Place the name of each traverse rod beside the appropriate picture. Display the bulletin board for student reference in the lab.
Identify the types of custom-cut traverse rods used in the installation of draperies (C-K)	View a transparency showing the types of custom-cut traverse rods. (See p. 231.) Name the traverse rod as the teacher points it out on the transparency. Study flashcards to learn the identity of traverse rods. (See p. 231.) Make a bulletin board display using magazine pictures of custom-cut traverse rods. Place the name of the traverse rod beside the appropriate picture. Display the bulletin board in the lab for student reference.
Identify the types of curtain rods used in the installation of curtains (C-K)	View a transparency showing the types of curtains rods. (See pp. 232-233.) Name the curtain rod as the teacher points it out on the transparency. Study flashcards to learn the identity of curtain rods. (See pp. 232-233.) Make a bulletin board display of magazine pictures of curtain rods. Place the name of the curtain rod beside the appropriate picture. Display the bulletin board for reference in the classroom.

Behavioral Objectives	Learning and Evaluation Experiences
	Play "Name that Rod." As the teacher shows a flashcard picturing a drapery or curtain rod, write down the name of the rod. Students will receive one point for each correct answer. (If students have difficulty spelling terms, alphabetized lists of the names of the drapery and curtain rods may be provided.)
Describe the types of drapery and curtain rods (C-C)	Select from a magazine three illustrations of window treatments, and explain what type of rods used in each picture.
	Select from a box, a slip of paper with the name of a curtain or drapery rod on it. Find a picture of the specified rod. Show the picture of the rod to the class, give the name of the rod, and let classmates tell you if you are correct.
	Play "Match Up" by dividing into teams. Each team will attempt to match flashcard pictures of curtain and drapery rods with the proper name cards. All members of a team will work with other teammates to match the picture and name cards. Use classroom tables to spread out the cards and to do the matching process. The team which correctly matches the most pictures and names in the least amount of time wins.
Identify the correct type of drapery or curtain rod for use with a specific window treatment (C-K)	Match picture cards of window treatments with the correct curtains or drapery rods.
Describe the correct types of drapery or curtain rods for use with a specific window treatment (C-C)	Select a picture card from among the cards provided by the teacher. In your own words explain the type of drapery or curtain rod used with the window treatment in the picture. (Pictures for cards may be cut from magazines and glued onto 3- by 5-in. cards.)
Determine the correct type of drapery or curtain rod for use with a specific window treatment (C-An)	Select a magazine picture of a window treatment. Determine the type of rod that should be used with the window treatment in the picture.

Behavioral Objectives	Learning and Evaluation Experiences
Identify the types of brackets used in the installation of drapery and curtain rods (C-K)	View a transparency on the types of brackets (See p. 234.) What is the function of a bracket? List the types of brackets used in installation of drapery or curtain rods. Did your list include traverse bracket, inside bracket, ceiling bracket, and double bracket? Make a poster displaying drawings or magazine pictures of the brackets used in the installation of drapery and curtain rods. Place the name of the bracket beside the appropriate picture. Display the poster in the lab for student reference.
State the uses of brackets in the installation of drapery and curtain rods (C-K)	Watch a demonstration by your teacher showing the correct use of brackets. Where is the "inside bracket" mounted? Which bracket is used with layered windows treatments? Explain the uses of each bracket as the teacher holds it up.
Identify the types of screws and bolts used in the installation of drapery or curtain rods (C-K)	Study a handout on the types of screws and bolts (See p. 235.) Name the screw or bolt as the teacher talks about it. List the types of screws and bolts most often used in the installation of drapery or curtain rods. Did your list include wood screws, nails, plastic or fiber plugs, toggle bolts, molly bolts, plugs (fastener and anchor), and sheet metal screws? Make a poster displaying drawings or magazine pictures of the screws and bolts used in the installation of drapery and curtain rods. The poster could also include samples of screws and bolts. Place the name of the screw or bolt beside the appropriate picture.
Name the types of walls on which specific screws and bolts are used (C-K)	Study a handout sheet of installation tips, for determining types of screws and bolts appropriate for different types of walls. (See pp. 236-237.)

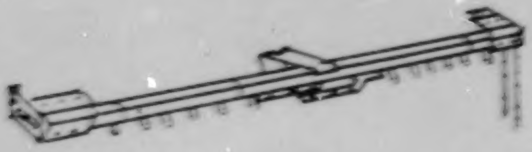
Behavioral Objectives	Learning and Evaluation Experiences
	What type of screw is usually recommended for wood walls? Plaster walls? Hollow walls? Masonry walls? Steel walls? What type of screw is usually used with heavy draperies? What should you use when putting up lightweight curtain rods?
	Select a screw or bolt from the table display. Tell the class the type of wall the screw or bolt should be used in.
	Select an assignment card from a group of cards printed with the names of various types of walls on which draperies may be installed. From the display table, select the appropriate screw or bolt for use with the type of wall named on the card.
Identify mounting methods used in the installation of draperies and curtains (C-K)	View a transparency to learn to identify the mounting methods used in the installation of draperies and curtains. (See pp. 238-239.) Name the type of mounting as the teacher points to it on the transparency.
	Match up flashcards or descriptions of mounting methods with the appropriate picture of the mounting method. (See pp. 238-239.)
	Divide into two teams. The teacher flashes a card showing a mounting method for draperies and curtains. The team members take turns naming the mounting method shown on the card. (Repeat using the flash cards in order to give the team members more than one chance to answer.) The teams receive one point for each correct answer. The team with the most points wins the game.
Describe the appropriate mounting method for a specific window treatment (C-C)	Select three illustrations of window treatments from a magazine and describe the type of mounting method that is shown.

Behavioral Objectives	Learning and Evaluation Experiences
Identify the procedure for assembling a two-way draw for draperies or curtains (C-K)	Watch a demonstration by the instructor or a drapery workroom assistant to learn the correct procedure for assembling a two-way-draw set for draperies or curtains. When the brackets are mounted, why is it necessary to keep both sides at exactly the same level? Where are extra supports placed? Why should one study the instruction sheet that is packed in each drapery rod kit? List the steps to be followed when the two-way-draw set is assembled. Did your list include the following steps: (1) Insert the master slides through end pulley gates on the back of the rod. Some types may snap onto the back of the rod? (2) Insert the carriers in the same way you do as the master slide? Allow one carrier for each pleat, after subtracting the pleats for the master slide and the corner of each panel? (3) Insert a pulley set at each end of the rod?
List the steps in lacing the cord for a two-way-draw set with a tension pulley (C-K)	Watch a demonstration by the instructor or a drapery workroom assistant learning how the cord is laced for a two-way-draw set with a tension pulley. List the steps to be followed in lacing the cord for the two-way-draw set. Did your list include the following steps: (1) Starting with cord knotted at master slide, thread the cord through the pulleys at one end? (2) Thread the cord behind the carriers under the down-facing hook? (3) Thread the cord back through the bridge of the other master slide. (4) Thread the cord through the pulleys at the draw end? (5) Thread the cord through the yoke and around the wheel of the tension pulley? (6) Thread the cord back over the outside pulley wheels at the draw end?

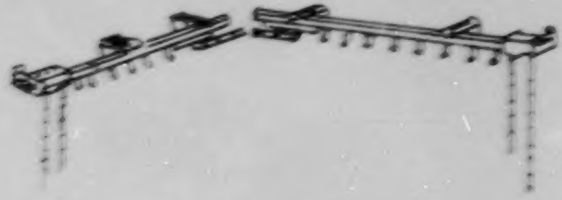
Behavioral Objectives	Learning and Evaluation Experiences
	(7) Adjust the cord for proper tension (The tension pulley spring should be partially extended for best results)? (8) Knot the cord end behind the master slide?
Identify procedures for lacing the cord for a one-way-draw set with a tension pulley (C-K)	Watch a demonstration by the teacher or or a drapery workroom showing how the cord is laced for a one-way-draw set with a tension pulley. Did you notice that the steps for lacing the cord for the one-way-draw set are the same as for the two-way draw? The only difference is that there is only one master slide and only one end with two pulleys on the one-way-draw set. Explain how to lace the cord for a one-way-draw set with a tension pulley.
Identify the method for making sure the draperies draw correctly (C-K)	View a demonstration showing the method for checking whether draperies draw correctly. Explain how the drapery hooks are slipped into the carriers on the draw set. Make a list of things to be checked for after the hooks have been placed in the carriers? Did your list include the following: (1) Pull the cord to make sure the draperies draw? (2) If they do not draw, check to see if the cord has slipped from under the down-facing hook on the back of each carrier? (3) If problem is not located, recheck the entire threading process? (4) Make sure heading is even. If not, adjust the hook pins to correct any unevenness in the heading?
	Sketch a window, and list all the information needed before selection of the type of rod to be used. Include such information as the style of draperies or curtains, type of window or the type of rod, mounting method, and the measurements of the window. Hand in the sketch and the list to the teacher. Select the appropriate rod, and let the teacher check your selection.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate ability to assemble draw sets (C-Ap)	Select a drapery hardware kit from the display and demonstrate the proper method of assembling the draw set.
Use the correct method for installing draperies or curtains (P-M)	Follow the correct steps for installing draperies and curtains as required in class projects.
Display a desire to identify and use appropriate terms when installing draperies and curtains (A-V)	Work the drapery construction crossword puzzle to improve skill in use of terms. (See pp. 240-242.)
	Use the appropriate terms when discussing construction of draperies or curtains for class projects.

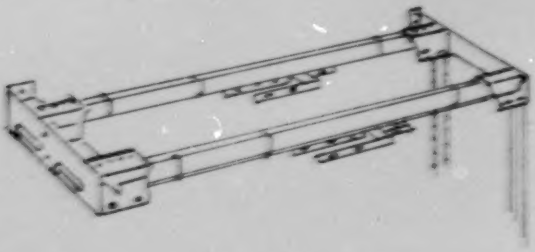
TRAVERSE RODS



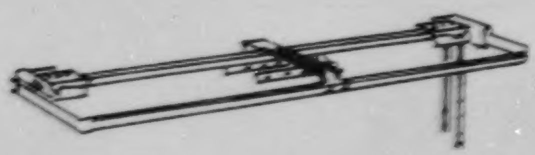
Adjustable Two-Way-Draw Traverse Rod
Use: for draperies or pleated curtains that open from the center.



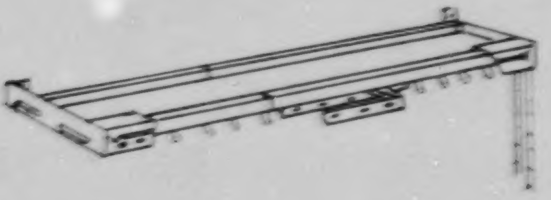
One-Way Traverse Rod
Use: for pairs that meet in a corner (one left-hand draw, one right-hand draw)



Double Traverse Rod
Use: for pairs of draperies such as sheer or medium weight draperies with over-draperies (can draw to the center or all to one side)

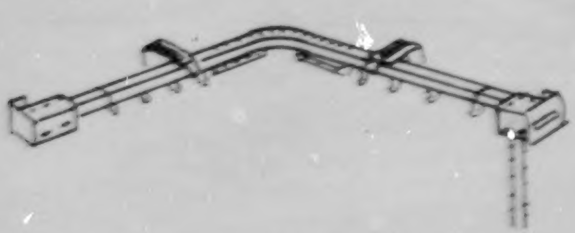


Combination Traverse and Valance Rod
Use: for draperies and valance

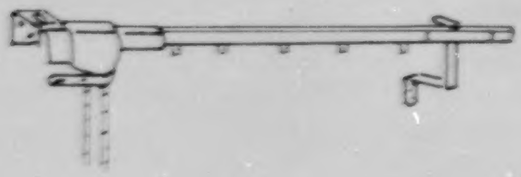


Combination Curtain and Traverse Rod
Use: for shirred curtains and pleated draperies

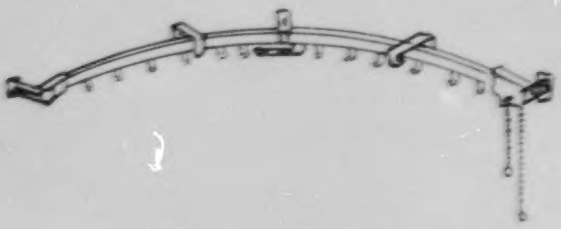
CUSTOM-CUT TRAVERSE RODS



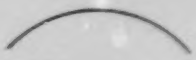
Corner Window Curved Rod Set
Use: for two windows which meet in a corner with no wall space between them

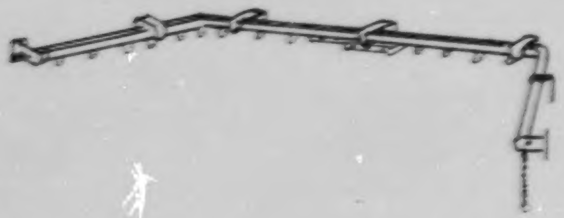


Swinging Door Custom Cut Rod
Use: for single or double doors and in-swinging casement windows

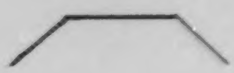


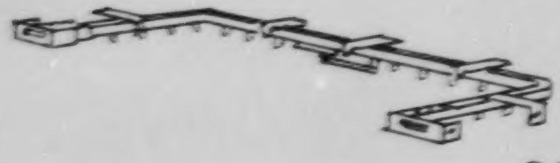
Curved Bay Window Rod
Use: for curved bay window





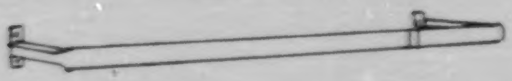
Angled Bay Window Rod
Use: for angled bay window



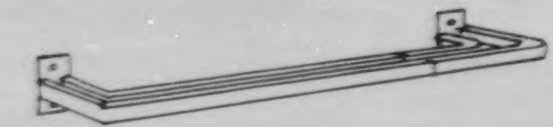


Rectangular Bay Window Rod
Use: for rectangular bay window

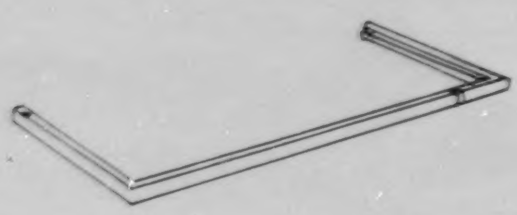
CURTAIN RODS



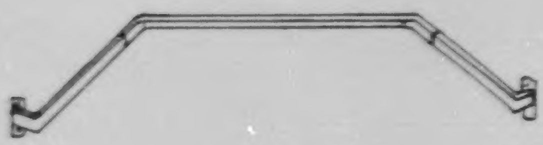
Single Curtain Rod
Use: for curtains and stationary draperies



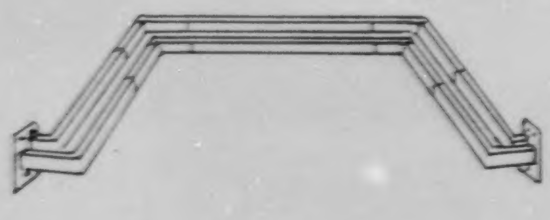
Double Extension Curtain Rod
Use: for curtain and valance or crisscross curtains



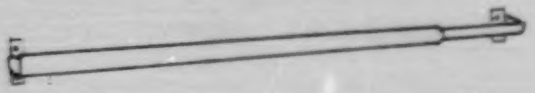
Extension Canopy Curtain Rod
Use: for canopy or valance (placed inside the bottom hem of canopy or valance to hold curtain taut)



Single Bay Window Curtain Rod
Use: for bay window curtains

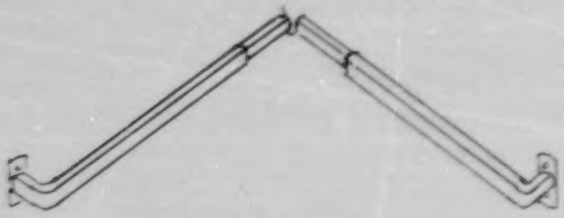


Double Bay Window Curtain Rod
Use: for curtains and valance for bay windows



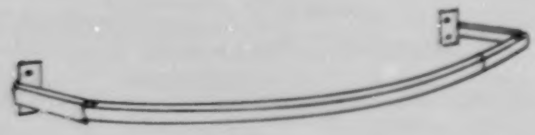
Sash and Door Curtain Rod

Use: for shirred curtains on doors or windows (rods placed in both top and bottom of curtains)



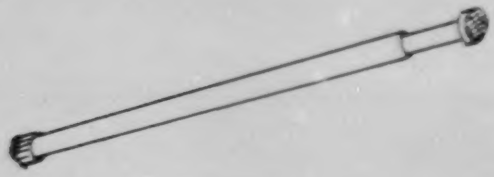
Corner Window Curtain Rod

Use: for stationary curtain or drapery for corner windows



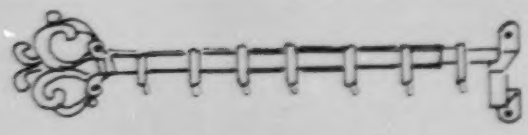
Curved Curtain Rod

Use: for extending curtains into the room for a bowed effect



Spring Pressure Curtain Rod

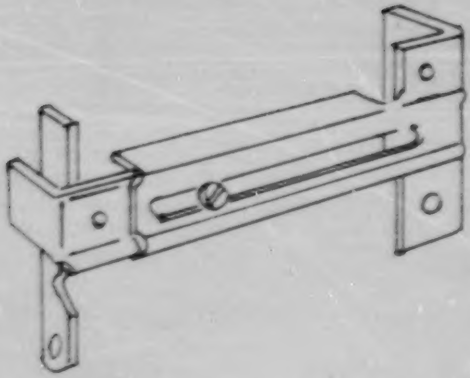
Use: for shirred or cafe curtains (rod placed inside casings of curtains)



Swinging Crane Curtain Rod

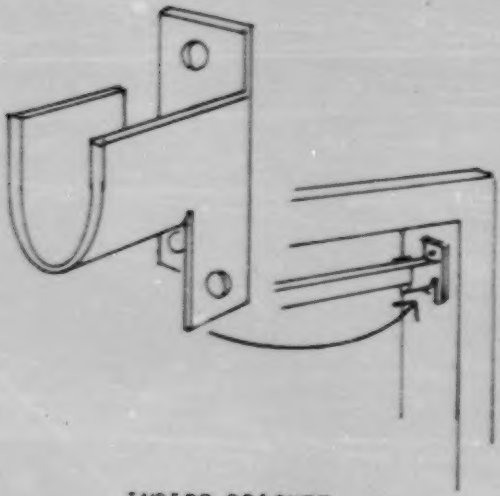
Use: for curtains for in-swinging French doors or casement windows

BRACKETS



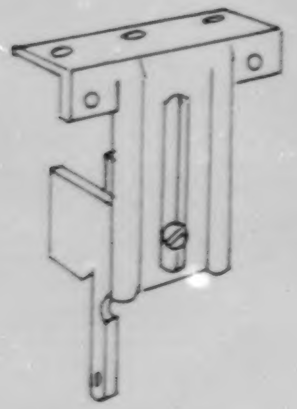
TRAVERSE BRACKET

Used with a regular traverse rod.



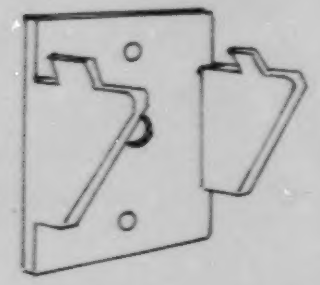
INSIDE BRACKET

Mounted inside window casing or door frame to hold curtains.



CEILING BRACKET

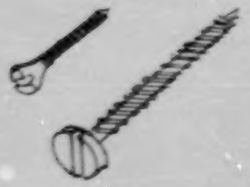
Mounted on the ceiling to hold traverse rods.



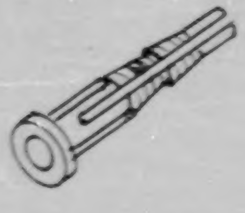
DOUBLE BRACKET

Used with layered window treatments to hold flat curtain rods or traverse rods.

SCREWS AND BOLTS USED IN THE INSTALLATION OF CURTAIN OR DRAPERY RODS

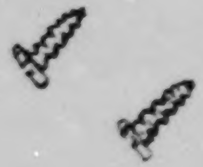


WOOD SCREWS

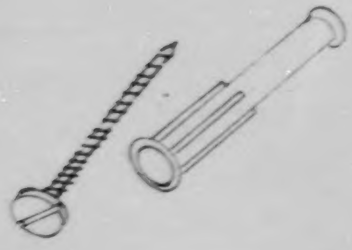


PLUGS
(Fastener and Anchor)

NAILS

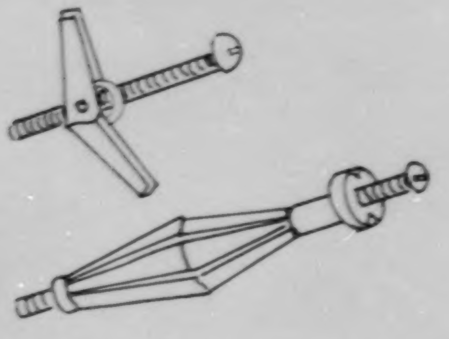


SHEET METAL SCREWS



PLASTIC OR FIBER PLUGS

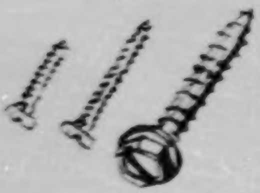
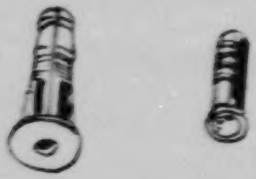
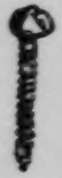
AND SCREWS

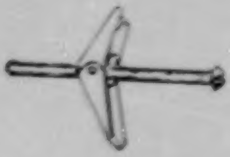
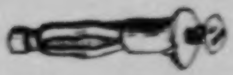
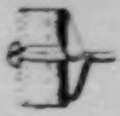
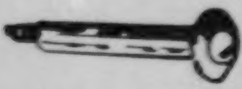
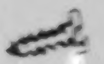


TOGGLE BOLTS

MOLLY BOLTS

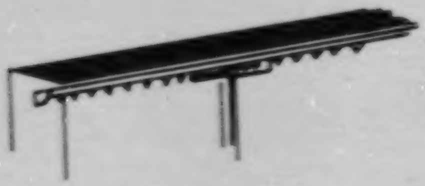
INSTALLATION TIPS

TYPE OF WALL	TYPE OF SCREW	PROCEDURES FOR INSTALLING
Wood	 Wood Screws	Soft wood--Use an awl to make starter holes for screws Hard wood--Drill holes of proper size Do not fasten into the mitered joint of window casing. The heavier the draperies, the longer the screw.
	 Nails	Use only for putting up lightweight curtain rods
Hollow Wall Dry Wall	Combination of  Plastic or Fiber Plugs  and Screws	Use an awl to make starter holes. Insert plug, then insert screw in plug.

TYPE OF WALL	TYPE OF SCREW	PROCEDURES FOR INSTALLING
	  Toggle Bolts or Molly Bolts	Use as anchors for heavy draperies. Use in a hollow wall where there is a separation between outer and inner walls. Arms open inside wall as shown.  Use 3/8-inch drill for holes. (Used when screws will not hold.)
Plaster	Molly Bolts Toggle Bolts (As shown for dry wall installation)	Use an awl or drill to make starter holes. Wet the bit of the drill as well as the screw or bolt to insure smoother, cleaner job. To prevent bits of plaster from falling, place a piece of transparent tape over the point on the wall where the hole will be made. Use as anchors for heavy draperies.
Masonry	 Plugs (Fastener and Anchor)	Mark location of holes accurately. Drill necessary holes.
Steel	 Sheet Metal Screws	Use with standard steel casement windows which have holes punched for screws.

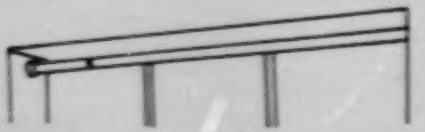
MOUNTING METHODS FOR DRAPERIES AND CURTAINS

The style of draperies, type of window, and the method of mounting determine the type of drapery hardware to be used. The sketches below show the most common mounting methods.



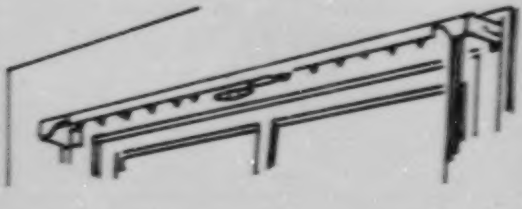
Inside Casing Mounting

This type of mounting is used for any treatment in which the fabric is hung close to the glass. When traverse rods are used, special inside casing brackets are used.



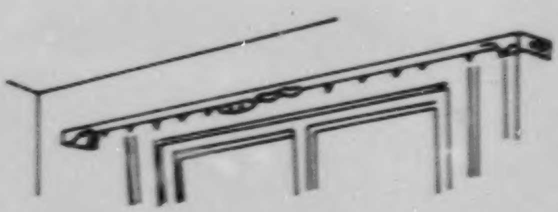
Spring Tension Mounting

When spring tension rods are used, no brackets are necessary.



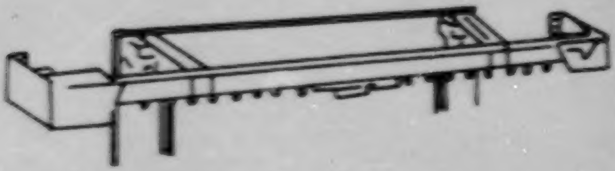
Casing Mounting

This is the most conventional type of mounting if the windows are wide enough for the drapery treatment.

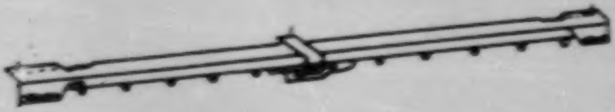


Wall Mounting

The rod is extended beyond the casing and mounted on the wall to make the window appear wider.

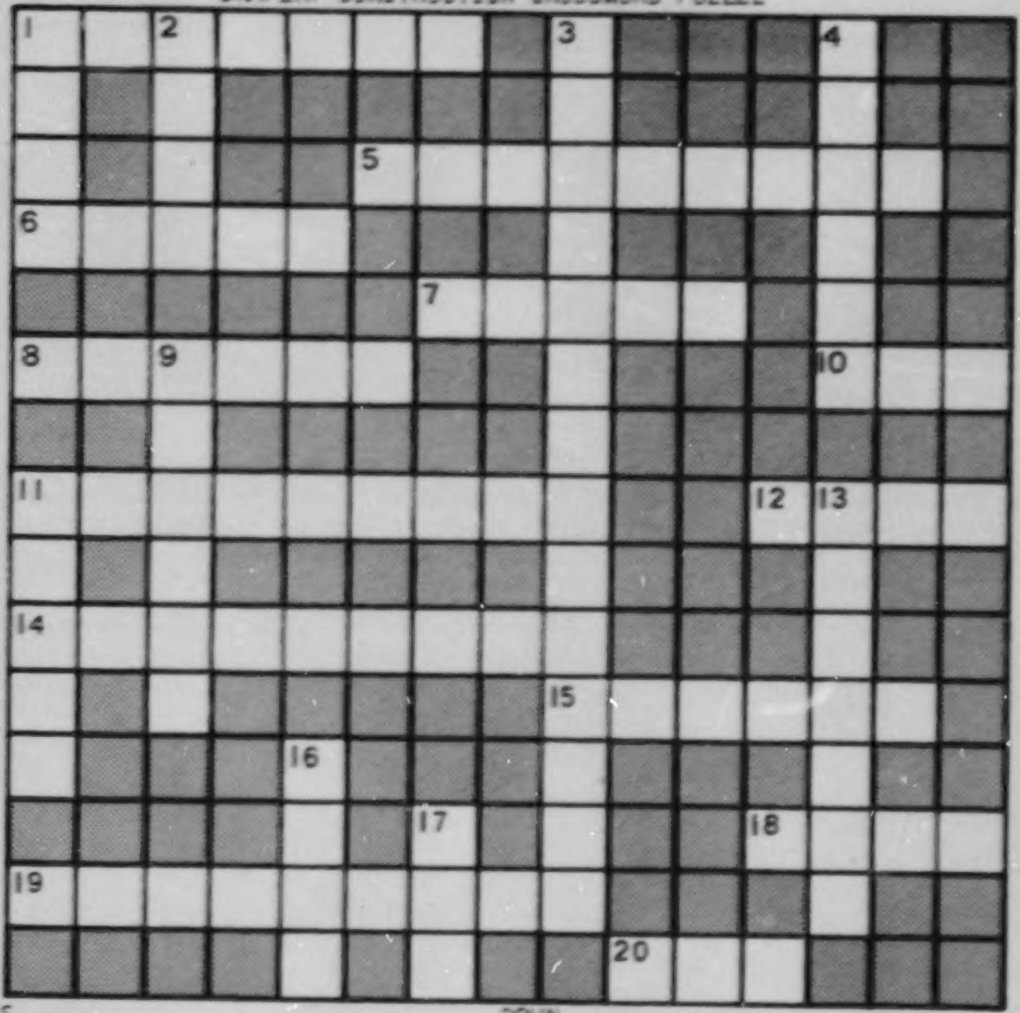


Extended Mounting
The brackets are mounted on the casing, but the rod has extensions on each end to make the window look wider. The end brackets do not touch the wall, but simply accommodate the drapery wall returns.



Ceiling Mounting
The rod is mounted directly to the ceiling by screws inserted through the tops of brackets and supports. Ceiling track sets are sometimes used. These mount directly to the ceiling, and no brackets are needed.

DRAPERY CONSTRUCTION CROSSWORD PUZZLE



ACROSS

1. The handwork that is performed at large tables in drapery construction.
5. A stiff interfacing attached to the top of draperies to give extra body for pleats.
6. To join two edges of a corner to form a neat finish.
7. To use up and down pressure with an iron to form a crease.
8. The amount of fabric needed from the corner of the rod to the wall.
10. An edge that is turned under and stitched.
11. A form used for customer and order information.
12. Used to suspend drapery from rods.

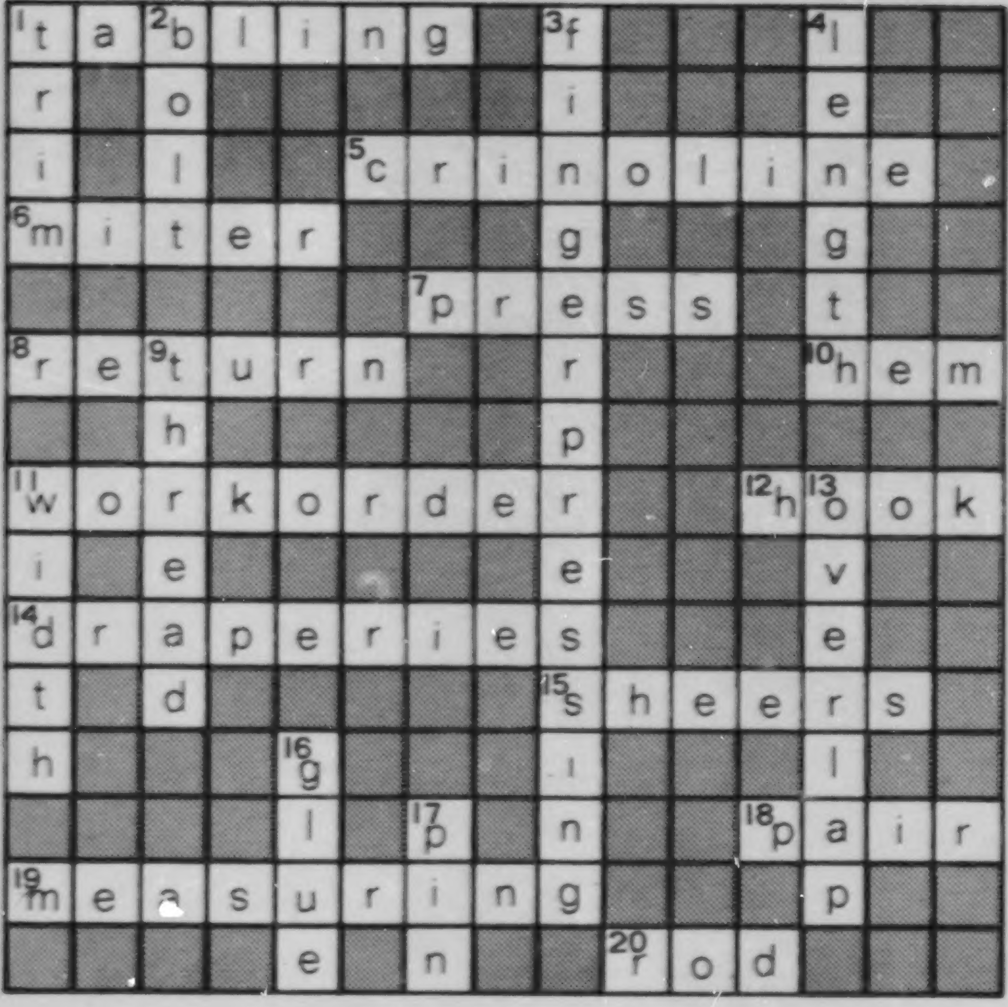
DOWN

1. A decorative finish which adds beauty or design.
2. A roll of cloth.
3. Creasing fabric by the use of pressure from the fingers.
4. Term used to describe the vertical or up and down measurement.
9. Fiber used for stitching seams.
11. Term used to describe the horizontal or across measurement.
13. The fabric that extends beyond the center of the drapery.
16. One of the materials used for attaching crinoline to the drapery fabric.
17. Small metal object used for holding fabrics together.

ACROSS

14. Panels of heavy fabric hung over a window.
15. Thin curtains or draperies.
18. Two matching panels for a window.
19. Finding the distance from top to bottom or side to side of a window.
20. Slender bar from which draperies are hung from hooks.

DRAPERY CONSTRUCTION CROSSWORD PUZZLE
ANSWER SHEET



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6 m	i	t	e	r	▨	▨	▨	g	▨	▨	▨	g	▨	▨
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Care and Repair

KEY IDEAS:

Occasionally hooks work out of pleats and must be replaced.

When rehanging curtains and draperies, begin placing the hooks in the carriers at the center, and work toward the outside.

If traverse curtains or draperies do not draw properly, the cord may have slipped from under the hook located on the back of each carrier.

Occasionally a drapery workroom receives ready-made or new curtains and draperies which need to be remade.

WORDS TO KNOW:

ready-made
remade
work order
pleats
ripping
seam ripper
razor knife
traverse rod
carriers
hooks
colorfast
finish

Behavioral Objectives	Learning and Evaluation Experiences
Identify types of repairs or remaking done in a drapery workroom (C-K)	Visit a drapery workroom to examine the procedures used for repairing or remaking curtains and draperies. What types of repair are most likely to be done in a workroom? Are specific employees assigned the job of repair? What types of remaking orders do most drapery workrooms accept? Is this service expensive? Why? Brainstorm to name some situations in which draperies or curtains might need repair or workorders might request remaking of curtains or draperies. List these repairs on the chalkboard.
Describe the types of patches that might be used to mend curtains and draperies (C-C)	Review the common types of patches cited in the learning experiences in Clothing Services on pp. 229-240. Play "Patchwork" by dividing into two teams. The teams form lines standing along the sides of the room. The teacher or leader holds up a patch, and the first person on one team must identify it. The first person on the other team must then tell how it is constructed. The second person on the first team is then asked where or when this patch might be used. Then a

Behavioral Objectives	Learning and Evaluation Experiences
	different patch is held up. Play continues down the lines for a variety of patches. If a player answers correctly, he scores one point for his team. If a player answers incorrectly, he must sit down, and the other team gets a chance to answer the question. The winning team is the one scoring the most points, and the Patchwork Champion is the last person left standing.
Identify correct ways to rip stitches from curtains and draperies (C-C)	Watch a demonstration by a skilled seamstress showing ways to rip stitches from curtains and draperies. Did you observe procedures for ripping with scissors, a seam ripper, and a razor knife? Using which device requires the most skill? Is it more important to avoid cutting or stretching the fabric in ripping? List on the chalkboard the steps to be followed in ripping stitches with scissors, a seam ripper, and a razor knife. Did you note these points: When using scissors: 1. Snip threads every few inches? 2. Pull the fabric apart gently? 3. Remove the cut threads? When using a seam ripper: 1. Cut the threads every few inches? 2. Be careful not to catch the fabric? 3. Pull the fabric apart gently? 4. Remove the cut threads? When using a razor knife: 1. To prevent cutting the fabric, slide the razor along the fabric rather than aiming at the threads? 2. Pull the fabric apart gently? 3. Remove the cut threads?
Use correct procedures for removing stitches from curtain and drapery fabrics (P-GR)	Practice following accepted procedures for removing stitches from fabrics. Try all three tools--scissors, seam ripper, and razor knife. Did you cut any of the fabrics with any of the tools? If

Behavioral Objectives	Learning and Evaluation Experiences
	so, practice using that tool until you feel confident with it. Which tool requires the most practice for ease of use?
Identify ways to clean curtains and draperies (C-K)	Brainstorm to name ways that curtains and draperies might be cleaned. List these on the chalkboard. Does your list include brushing or vacuuming to remove dust, laundering, and dry cleaning?
Identify correct procedures for laundering curtains and draperies (C-K)	Watch a demonstration of the procedures followed to launder curtains and draperies. List the steps involved. Were the steps on p. 247 included in your list?
Identify procedures used for finishing draperies and curtains (C-K)	Study a handout on "finishing" curtains and draperies. (See p. 247.) What does it mean to "finish" draperies?
Demonstrate procedures used for finishing draperies and curtains (C-Ap)	Work with a partner to practice finishing a drapery or curtain panel. Examine your work. Do the draperies or curtains look neat and unwrinkled?
	Obtain two panels of the same fabric. Launder both. Hang one panel without finishing it. "Finish" the other panel before hanging it beside the first panel. Can you tell a difference in the two? Which panel looks better? Is finishing worth the time involved?
Use appropriate procedures to launder and finish curtains and draperies (P-GR)	Practice laundering and finishing a pair of curtains or draperies. Use both the hand and the machine method. Did they come clean? Which method seemed to clean best? When rehung, did the curtains look neat and attractive?
Identify the steps involved in rehanging curtains and draperies (C-K)	Study a handout or transparency showing the steps involved in hanging curtains and draperies after they are cleaned and finished. (See p. 247.)

Behavioral Objectives	Learning and Evaluation Experiences
	Watch a demonstration showing the steps for rehanging curtains and draperies after they are cleaned. Compare the procedures observed in the demonstration with the steps listed on p. 247.
Use correct steps for rehanging curtains and draperies after they are cleaned (P-GR)	Practice rehanging curtains and draperies that have been cleaned. Have a partner check your work against the list of procedures found on p. 247.

LAUNDERING CURTAINS AND DRAPERIES

Washing by hand:

1. Test the fabric for colorfastness by rubbing warm sudsy water in one corner and wiping with a damp cloth. If the color doesn't run, the draperies may be washed.
2. Remove hooks.
3. Shake, brush, or vacuum to remove dust from creases, pleats, and seams.
4. Wash in a tub of warm water with thick suds.
5. Spread the fabric flat in the tub and let it soak for fifteen minutes.
6. Refill tub with clean sudsy water.
7. Force water through the fabric to loosen the dirt.
8. Empty the tub, and repeat the entire procedure.
9. Rinse with clean water.
10. Squeeze out water.
11. Hang curtains or draperies over two clotheslines to dry.

Washing by machine:

1. Test for colorfastness.
2. Load an average size machine with only one pair of large curtains or draperies.
3. Set machine according to the fabric of the curtains or draperies.
4. Repeat the machine washing if the fabric is very dirty.
5. Hang over clothesline, or dry in a dryer.

FINISHING PLEATED CURTAINS AND DRAPERIES

1. While fabric is still a bit damp, pinch the pleats into shape.
2. Pull all the edges and hems to make them straight and even.
3. Use a warm iron on the wrong side of the fabric if touch-up ironing is needed.
4. Rehang curtains and draperies.

HANGING TRAVERSE CURTAINS AND DRAPERIES

1. Close the traverse rod.
2. Place hooks in the carriers on the rod.
3. Start at the center, and work toward the outside.
4. Pull the cord to see if the panels draw properly.
5. If panels do not draw properly, the cord has probably slipped from under the hook located on the back of each carrier.
6. Replace the cord as shown in the illustration below.

CONCEPT: Window Accessories

JUSTIFICATION:

The training and knowledge acquired through a study of window accessories may be a valuable asset in the job market to the CVAE student. Important basic skills may include knowledge of types of window accessories; proficiency in constructing laminated shades, Roman shades, Austrian shades, shutter fabric fills, cornices, valances, lambrequins, swags, and cascades; and experience in installing window accessories. Such skills may provide opportunities for employment in custom-order workrooms, decorator studios, or factories.

OVERALL OBJECTIVES:

Construct various types of window accessories (P-M)

Analyze characteristics of good quality construction and poor quality construction of window accessories (C-An)

Choose construction techniques that lend themselves to quality home furnishings items (A-V)

Display attitudes which encourage success in home furnishings occupations (A-V)

Window Shades

KEY IDEAS:

Window shades are an economical way to provide privacy, add insulation, control light, and create interest in a room.

Accurate measurements are needed to be sure that shades fit the windows properly.

A variety of brackets and other hardware is available to install window shades.

Weekly dusting or vacuuming keeps shades attractive and clean.

Decorative shades can be used to create interesting windows.

Several different types of fabric are used for laminating shades.

Fabric and trim used to finish a shade should suit the decor of the room.

Matched shades are essential to achieve a coordinated look in a room.

WORDS TO KNOW:

standard roll
reverse roll
bottom-up shade
duplex
pull
sash
screw eyes
cleat
shirring tape
shutter frame
sleeve
hem
three dimensional
insulate
adhesive
trim
nylon thread
frame
sill
apron
translucent
opaque
fabric fills
snap tape
pull tape
pull cord
shutter rod
decor
piecing
centering
matching
pattern
pull
dowel
insulate
laminate
embossed
installation
brackets
window board
nylon fastening tape
roller
traverse cord
laminate
texture
nubby
flocked
shantung
pastel
lamination cloth

Behavioral Objectives	Learning and Evaluation Experiences
Identify effective window treatments created with shades and fabric fills (C-K)	Examine magazine pictures or transparencies showing window shades used in a variety of creative treatments. Which treatments are the most unusual or creative? Would any of these window treatments be difficult to live with for a long time? Can window shades be used in formal as well as informal window

Behavioral Objectives	Learning and Evaluation Experiences
	treatments? What other window accessories are used with shades--cornices, valances, curtains, draperies, swags?
List the functions performed by window shades and fabric fills (C-K)	Brainstorm to identify the functions served by window shades. List these functions on the chalkboard. Does your list include these points: 1. To control light? 2. To cut out noise? 3. To insulate from the weather? 4. To hide unattractive views? 5. To modernize or disguise windows?
State the advantages offered by window shades and fabric fills (C-C)	Interview persons who use window shades in their homes, and ask them about the advantages of shades. Make a list of these advantages. Share your list with the class. Does your list include these ideas: 1. Shades are economical? 2. Shades add color, beauty, and individuality to a room? 3. Shades are durable and require little care? 4. Shades provide privacy? 5. Shades let you control the amount of sunlight in a room? 6. Shades help insulate a room from hot and cold weather?
	Interview people involved in making or selling window shades asking them about the advantages of using shades. What ideas did they list? How does this list compare with your list from interviews with homemakers?
Identify types of window shades available (C-K)	Examine a display of the various types of window shades available. The display should include translucent, opaque, room-darkening, duplex, laminated, cloth, plastic, Austrian, Roman, and woven wooden slat shades.
	Visit a drapery or decorator shop to examine the variety of shades available. Notice the variety of fabrics, trims, and designs used to create beautiful window shades.

Behavioral Objectives	Learning and Evaluation Experiences
Name fabrics from which window shades and fabric fills are constructed (C-K)	Visit a drapery shop or manufacturer which produces window shades and fabric fills. Examine the types of fabrics used to construct window shades there. Keep a list of these fabrics for class discussion. The list might include boucle, nylon, silk, pongee, and plastic-coated fabrics. Study labeled samples of fabrics used to construct window shades and fabric fills. The label should indicate for which type of shade the fabric is best suited. For example, sheer and semi-sheer fabrics should be used for Austrian shades and fabric fills, while plastic-coated fabrics may be used for laminated shades.
Identify the measurements needed for determining the amount of fabric required for constructing a window shade (C-K)	Study a handout or transparency showing the parts of a window and measurements which are needed for determining the amount of fabric necessary for constructing window shades. (See p. 157.) Discuss the steps involved in measuring fabric for window shades. Were these points included in the discussion: 1. Use a wood or metal ruler for greater accuracy? 2. Measure the width of the shade at the point where the brackets will be mounted? 3. For the length of the shade, measure from the brackets to the sill, and add 12 inches for the roller? Watch a demonstration showing which measurements are needed for making roller shades and the way to make each one. Discuss the importance of making accurate measurements.
Describe procedures for taking measurements for window shades (C-C)	Complete a handout on window shade measurements by drawing arrows on the diagram of a window to show the appropriate measurements. Mark the appro-

Behavioral Objectives	Learning and Evaluation Experiences
	priate measurements for each of the following: 1. width for inside bracket mounting. 2. width for outside bracket mounting. 3. length for ceiling brackets. 4. length for a shade from frame to sill.
Take accurate measurements for figuring the amount of fabric needed for a window shade (C-Ap)	Practice taking accurate measurements for figuring the amount of fabric needed for constructing specific window shades as class projects.
Identify laminated shades (C-K)	Study samples of laminated fabrics. Which of these fabrics would be appropriate for constructing shades? Examine samples of shades on display in the classroom. Which ones are laminated?
Identify the tools used in constructing a laminated shade (C-K)	View an exhibit of labeled tools used in the construction of laminated shades. Listen as the teacher explains how to use each tool. Play the "Laminated Shade Seek and Find" game to name tools and supplies used in constructing laminated shades. (See pp. 260-261.) Take a field trip to a drapery shop where laminated shades are made. Note the supplies, fabrics, and trims used for construction and application of the shade to the rod.
Cite the fabrics used in constructing laminated shades (C-K)	Look at samples of fabric used for laminated shades. Name each type of fabric and tell for what type of decor it would be best suited. Watch a demonstration showing ways of centering designs and matching fabric on laminated shades.

Behavioral Objectives	Learning and Evaluation Experiences
	Study illustrations of correct and incorrect fabrics for use on laminated sahdes. Why are some fabrics not appropriate for lamianted shades? Should flocked fabrics be used to make laminated shades? Why? Should fabrics finished with stain-and soil-repellent finished be laminated? Why?
Identify shapes of hems used on laminated shades (C-K)	View a transparency or a display showing several hems and edges that are used on the bottoms of laminated shades.
Identify trims used on the laminated shades (C-K)	Locate magazine pictures of laminated shades, noting the trims and hem designs. Arrange the pictures on a bulletin board.
	Study samples of trims. Which ones would be appropriate for edging laminated shades? Why are the others not appropriate? Sort the trim samples into two piles, those appropriate for trimming laminated shades and those not appropriate.
Cite correct procedures for making a laminated shade (C-K)	Study a handout showing the correct procedures for making a laminated shade. (See pp. 262-264.)
	Watch a demonstration showing how to construct a laminated shade. What steps are involved in laminating a shade? Did the demonstration include correct procedures for measuring, cutting, matching designs, piecing sleeve, making hems, and applying trims and pulls?
Depict the correct steps for making a laminated shade (C-C)	Review steps to be followed in making a laminated shade. List steps on chalkboard as each is named, and explain each step. Include correct procedures for measuring, cutting, matching designs, piecing sleeve, making hems and applying trims and pulls.
	Draw pictures on poster board showing each step in constructing a laminated shade.

Behavioral Objectives	Learning and Evaluation Experiences
	Break down the construction of a laminated shade into specific tasks. Make a chart of these assembly-line tasks. (See Clothing Services p. 206.) Volunteer for specific jobs listed on the chart. Rotate jobs so that you can become skilled at each task.
Use correct assembly-line techniques for constructing a laminated shade (P-GR)	Make a variety of laminated shades by assembly-line techniques, following the correct construction steps and applying decorative hems and trims when appropriate.
Cite the variety of decorative finishes available for trimming window shades (C-K)	Examine a display of the variety of decorative finishes available for window shades. The display might include fringe, braid and other trims, paint, stencils, colored tape, and appliques. Examine transparencies or handouts showing decorative edges for the top or bottom of window shades and trims appropriate for formal, informal, and contemporary shades. Visit a department store or decorator shop to identify types of decorative finishes and trims used on shades. Keep a list of these trims for discussion in class. See pp. 102-103 for additional learning experiences on decorative finishes.
Illustrate decorative trims and finishes appropriate for window shades (C-C)	Find examples of magazine or catalog pictures showing ways of finishing window shades. Cut out these pictures, and display them as a collage or on a bulletin board. Collect samples of trims such as fringe, braid, and appliques which would be appropriate for finishing window shades.
Identify correct techniques for applying decorative finishes and trims to window shades (C-K)	Watch a demonstration showing the correct ways to apply various decorative trims and finishes to window shades. When called upon, be prepared to state the technique used in applying such finishes as fringe, braid, appliques, stencils, and paint. Were these techniques demonstrated:

Behavioral Objectives	Learning and Evaluation Experiences
	1. One row of fringe will do for most trims? Brush fringe usually looks better if two rows are used? 2. When using two different colored trims, place the darker fringe on the bottom row? 3. Glue the bottom row of fringe first? 4. Put glue on the fabric following the design lines? Press fringe down with fingers? 5. Glue a small area at a time so the glue does not dry out? 6. The top row of fringe should be placed 1/4 inch above the bottom row? 7. For the top row of fringe, put the glue on the fringe, and press in place with fingers?
Use appropriate decorative finishes on window shades (C-Ap)	Apply to window shades constructed as class projects decorative finishes which are appropriate in design, formality, durability, and care.
Identify types of decorative pulls used on window shades (C-K)	Visit a store or manufacturer specializing in window accessories. Examine the types of pulls available for shades. Listen as the owner or manager explains how each pull is made and which types of shades each is used to accent. Which seem to be the most popular pulls?
	Examine a display of decorative pulls used on window shades. The display may include standard pulls such as brass rings, crocheted rings, silken tassels or slide on plastic grips; custom pulls such as wooden or brass knobs, or costume jewelry; and handmade pulls such as fringe tassels or yarn dolls.
Identify pulls which are appropriate for formal and informal window treatments (C-K)	Examine pictures of window treatments which display pulls. Make a list of the types of pulls that are used in formal and informal settings.
	Discuss the factors that determine degree of formality of decorative pulls. Did you discuss these factors:

Behavioral Objectives	Learning and Evaluation Experiences
	1. The material from which the pull is constructed? 2. The shade to which the pull is attached? 3. The setting in which the shade is placed?
Identify correct procedures for making and applying decorative pulls (C-K)	Watch a demonstration on making and applying decorative pulls. Include construction techniques for such pulls as covered rings, yarn dolls, and tassels. (See pp. 265-266.)
Explain correct procedures for making and applying decorative pulls (C-C)	Select one decorative pull to be constructed with a partner. Construct samples, showing each step in the construction process. Mount these on a poster, and use them to explain to the class how the pull is made and applied to a window shade.
Practice making and applying decorative pulls to window treatments (P-GR)	Select a window shade, and make a decorative pull that is appropriate for it. When selecting a pull, consider how the pull compares with the shade in care required, durability, and degree of formality.
Identify the correct steps to be followed in construction of window shades and fabric fills (C-K)	Watch a demonstration showing correct steps to be followed in the making of a shade or fabric fills. The demonstration should include procedures for making roller shades, Austrian shades, Roman shades, and fabric fills. (See pp. 267-272.)
Illustrate the correct steps for constructing window shades and fabric fills (C-C)	Choose either the roller shade, the Austrian shade, the Roman shade, or shutter fabric fills. In small groups, construct 1/4-scale samplers showing the correct steps to be followed in the construction of the shade. Mount these samplers on a bulletin board, and discuss the steps involved in construction of that type of shade or fabric fill.
Follow correct procedures for producing professional window	Use appropriate techniques in the construction of quality roller shades,

Behavioral Objectives	Learning and Evaluation Experiences
shades and shutter fabric fills (P-GR)	Austrian shades, Roman shades and fabric fills as class projects.
Identify methods of installing window shades (C-K)	Listen to a manufacturer or installer of window shades name the types of installations used for mounting window shades. Types of installations might include standard roll, reverse roll, bottom-up, up-and-down, ceiling, double, slanted, inside frame, and outside frame installations.
	Examine pictures or transparencies showing the various ways of mounting window shades. Make a list on the chalkboard of these installations. See the list above for suggestions of types of installations that might be included.
Cite the types of brackets available for installing window shades (C-K)	Study hardware catalogs or books on window shades to find examples of the types of brackets used for installing window shades. Mount these examples on a bulletin board.
	Study a display of the hardware used for mounting window shades. Does the display include standard inside, inside extension, sash-run, outside, combination, ceiling, double, adjustable, bottom-up, and reverse brackets? With which type of installation is each bracket used?
Identify the care required for keeping window shades in good condition (C-K)	Listen to a description of the steps to be followed in caring for roller shades. The steps might include dusting or vacuuming frequently, washing occasionally, or cleaning with a wallpaper cleaner.
	Watch a demonstration showing correct methods to be used when a window shade is washed.
Summarize the steps to be followed in caring for window shades (C-C)	Write a brief statement summarizing the steps required for keeping roller shades in good condition. Were these points included in the demonstration:

Behavioral Objectives	Learning and Evaluation Experiences
	1. Use stiff suds and little water? 2. Use a sponge wrung almost dry? 3. Spread shade flat to wash it? 4. Wash and wipe dry one section at a time? 5. Rehang shade? 6. Pull shade down to dry and leave for 12 hours? 7. Roll shade up and let set for 12 hours?
Demonstrate appropriate techniques in caring for shades (P-GR)	Use correct procedures, in caring for window shades constructed in CVAE class or window shades in the department.

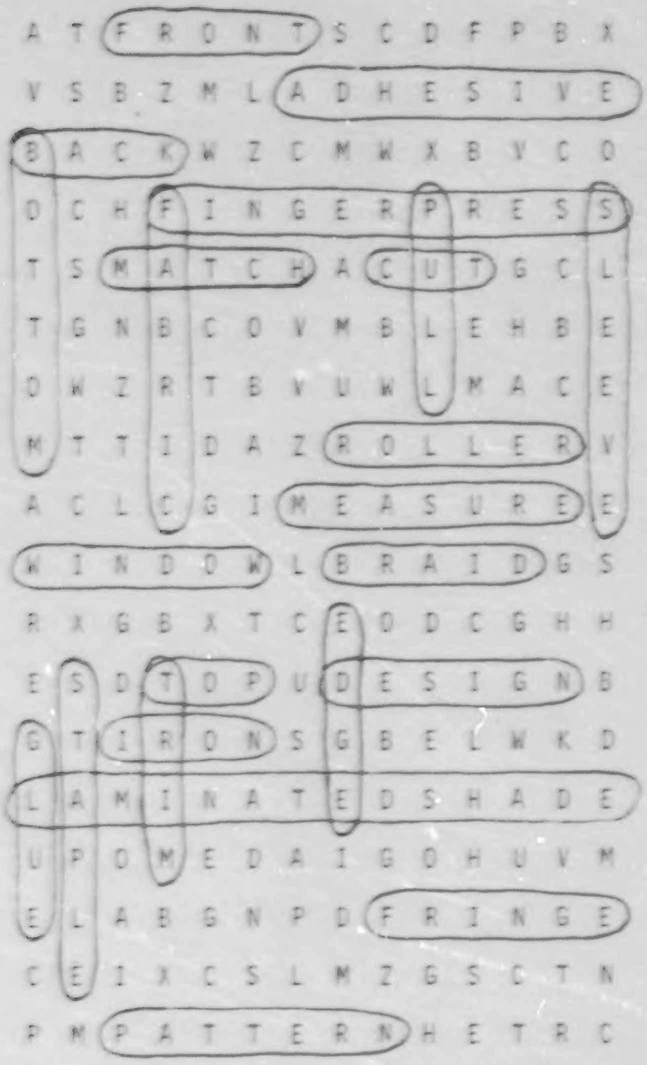
THE LAMINATED SHADE
SEEK AND FIND

DIRECTIONS: The box of letters on the left contains all of the words listed on the right. The words may be spelled down or across. Find the words and, circle each word as you find it.

A	T	F	R	O	N	T	S	C	D	F	P	B	X
V	S	B	Z	M	L	A	D	H	E	S	I	V	E
B	A	C	K	W	Z	C	M	W	X	B	V	C	O
D	C	H	F	I	N	G	E	R	P	R	E	S	S
T	S	M	A	T	C	H	A	C	U	T	G	C	L
T	G	N	B	C	O	V	M	B	L	E	H	B	E
O	W	Z	R	T	B	V	U	W	L	M	A	C	E
M	T	T	I	D	A	Z	R	O	L	L	E	R	V
A	C	L	C	G	I	M	E	A	S	U	R	E	E
W	I	N	D	O	W	L	B	R	A	I	D	G	S
R	X	G	B	X	T	C	E	O	D	C	G	H	H
E	S	D	T	O	P	U	D	E	S	I	G	N	B
G	T	I	R	O	N	S	G	B	E	L	W	K	D
L	A	M	I	N	A	T	E	D	S	H	A	D	E
U	P	O	M	E	D	A	I	G	O	H	U	V	M
E	L	A	B	G	N	P	D	F	R	I	N	G	E
C	E	I	X	C	S	L	M	Z	G	S	C	T	N
F	W	P	A	T	T	E	R	N	H	E	T	R	C

adhesive
back
bottom
braid
cut
design
edge
fabric
finger press
fringe
front
glue
iron
laminated shade
match
measure
pattern
pull
roller
sleeve
staple
top
trim
window

THE LAMINATED SHADE
SEEK AND FIND
ANSWER SHEET



A T F R O N T S C D F P B X
V S B Z M L A D H E S I V E
B A C K W Z C M W X B V C O
D C H F I N G E R P R E S S
T S M A T C H A C U T G C L
T G N B C O V M B L E H B E
O W Z R T B V U W L M A C E
M T T I D A Z R O L L E R V
A C L C G I M E A S U R E E
W I N D O W L B R A I D G S
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E S D T O P U D E S I G N B
G T I R O N S G B E L W K D
L A M I N A T E D S H A D E
U P O M E D A I G O H U V M
E L A B G N P D F R I N G E
C E I X C S L M Z G S C T N
P M P A T T E R N H E T R C

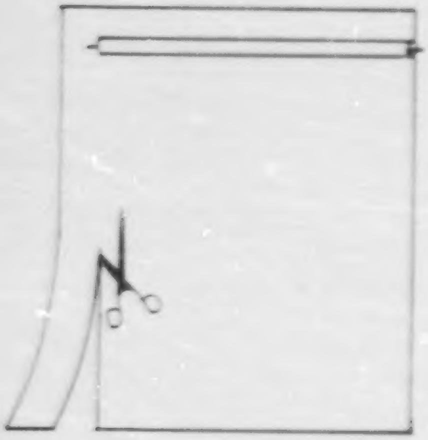
LAMINATED SHADES

Equipment and Supplies Needed:

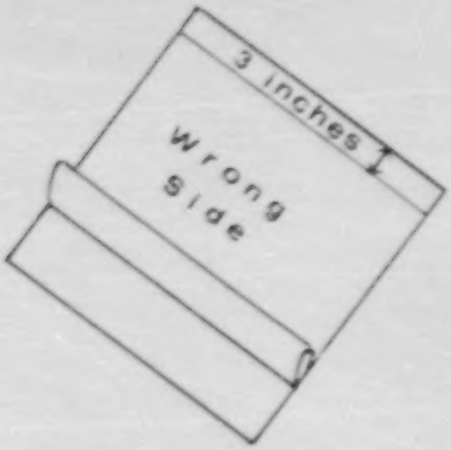
fabric--Lightweight, closely-woven fabrics (linens, cottons) are best. Note: Flocked fabrics and fabrics with special finishes such as Scotchguard do not laminate well. Allow enough fabric for matching patterns if more than one shade is to be made for a room.

yardstick
roller
iron
lamination cloth
glue and water mixture
scissors
nylon thread
glue gun
staple gun
dowel for sleeve
trim, if desired

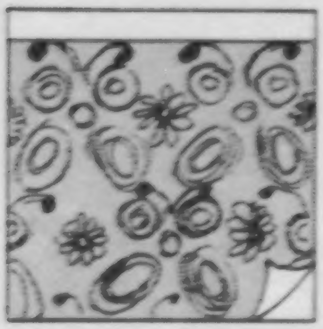
Instructions:



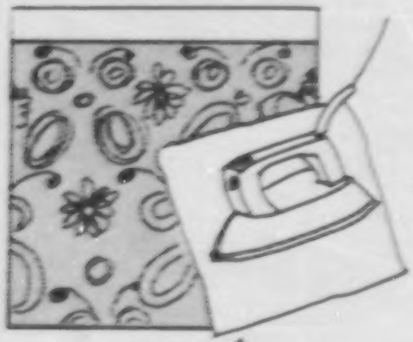
1. Measure the width of the window. For an outside shade mounting, measure to the outside of the window frame; then subtract 1 1/2 inches to get the shade width. For an inside shade mounting, measure the inside of the window casement; then subtract 1/4 inch to get the shade width.
2. Cut the roller to the correct size according to your measurements.
3. Cut the lamination cloth the same width as the roller.
4. Use a dry iron (no steam) to remove any wrinkles from the fabric. Straighten the fabric to "perfect grain."
5. Cut the fabric 1/4 inch wider than the lamination cloth. Center the design, if any, so that it will be pleasing both lengthwise and crosswise on the shade.
6. Measure from the top of the mounted roller to the window sill for the length of the shade. Add 13 inches to allow for the hem and the roller.
7. Cut the lamination cloth and fabric to this measured length.
8. Remove linen paper from lamination cloth. Mark this side of the lamination cloth because it should be placed on the back of the fabric. Save the liner to use as a press cloth.



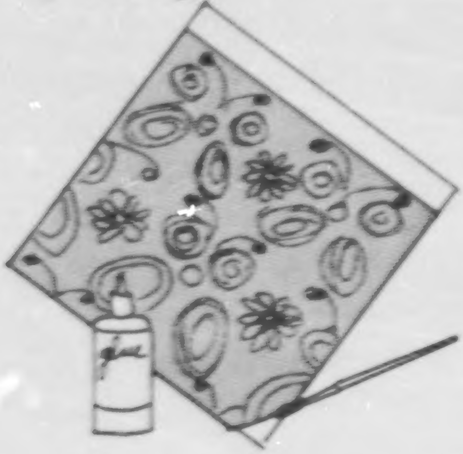
9. Measure down 3 inches from the top of the lamination cloth. Draw a line across the width. Do NOT cut on this line. The cloth above this line will be used for attaching the shade to the roller.
10. Make a sleeve in the lamination cloth. A sleeve is a slot where the dowel is inserted to weight down the shade. Measure up 5 to 8 inches from the bottom of the shade, depending on the desired hem design.
11. Fold and crease the cloth along this line so that the laminated sides are together.



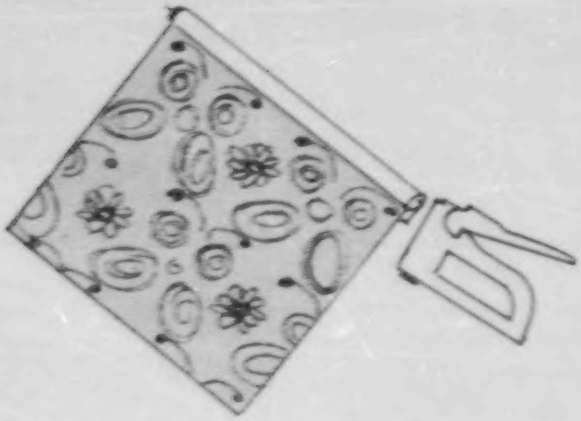
12. Mark a line 1 1/4 inch from the fold. Stitch along this line using nylon thread and a basting stitch. Unfold cloth and finger-press sleeve down at the seam.
13. To laminate the fabric, place the lamination cloth flat, with the marked side up.
14. Place the fabric right side up on the lamination cloth. Center and spread the fabric, leaving uncovered the 3-inch space at the top.



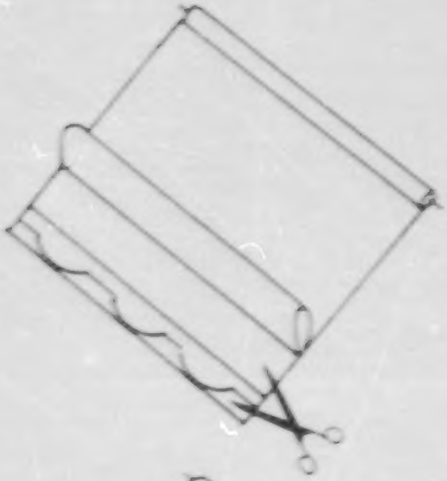
15. Be sure the fabric design is placed exactly the way you want it to appear on the finished shade.
16. Smooth the fabric, beginning at the center top and working toward the side edges.
17. Heat a dry iron to the proper setting for the fabric.
18. Place the liner paper on top of the fabric as a press cloth.
19. Iron, using short, smooth strokes from the center out to the edges, applying downward pressure as needed.



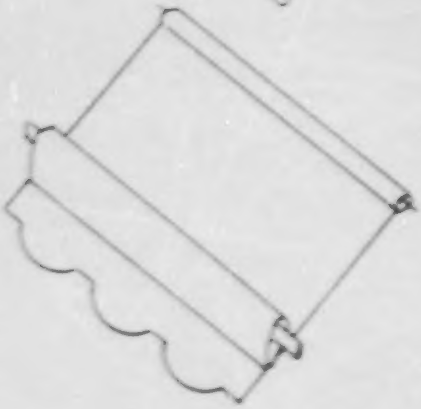
20. Iron until all areas are well-bonded. It may be necessary to press both sides of the shade. Always use the press cloth to prevent adhesive from sticking to the iron.
21. Remove the press cloth, and allow the shade to cool for 30 minutes.
22. To hold the edges in place better, apply a glue mixture of 3/4 glue and 1/4 water to the edges with a small artist's brush and press with your fingers. Use more glue if the fabric ravels easily.



23. Attach the 3 inches of lamination cloth left at the top of the shade to the roller. For a standard roll, press the paper on the roller using a warm iron and pressing from the middle out to the edges. For a reverse roll, turn the three inches of lamination cloth back over the roller and staple in place across the top of the roller with a staple gun.



24. Mark the desired hem pattern on the wrong side. Cut along this line. If desired apply braid or fringe to the hem with a hot glue gun.



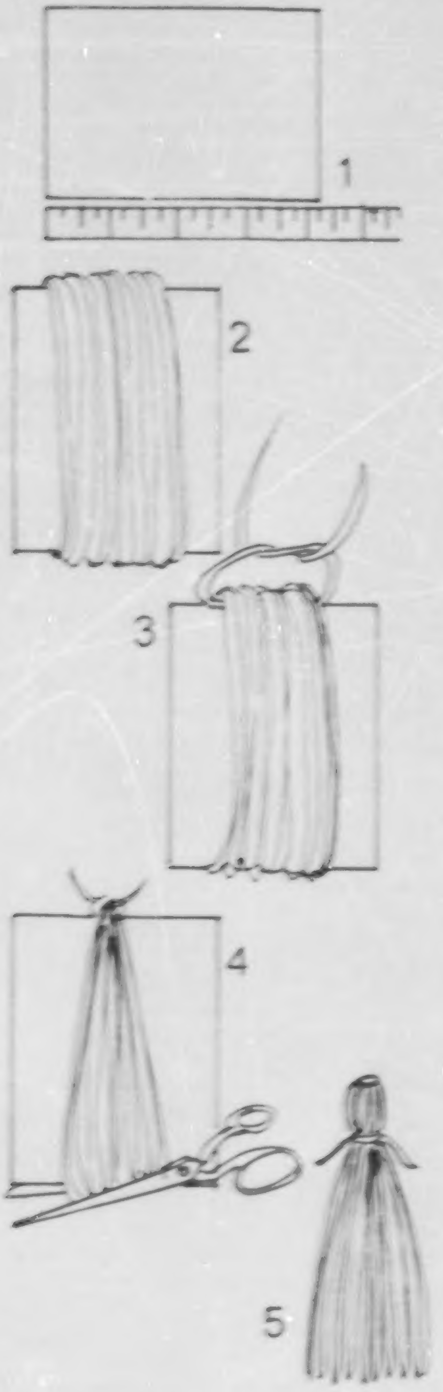
25. Insert dowel into sleeve at the back of the shade. Mount roller above the window.

MAKING A TASSEL

Materials and Equipment Needed:

piece of cardboard	scissors
ruler	yarn

Instructions:



1. Measure and cut cardboard to the desired length of the tassel.

2. Wrap yarn around cardboard until desired fullness is reached (25 to 40 times depending on desired fullness.)

3. Gather the yarn strands together at the top of the cardboard and tie them with a piece of yarn.

4. Cut the yarns at the other end of the cardboard.

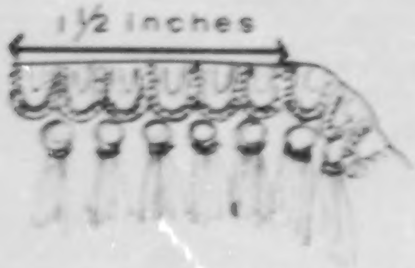
5. Remove tassel from the cardboard. Gather the yarns together about an inch below the top. Tie the yarns together here with another piece of yarn, leaving the ends the length of the tassel. Tuck knot and ends inside the tassel.

COVERING A PLAIN RING PULL

Materials and Equipment Needed:

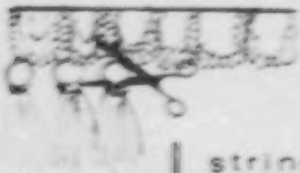
ring with long string attached fringe or yarn	glue gun and hot glue

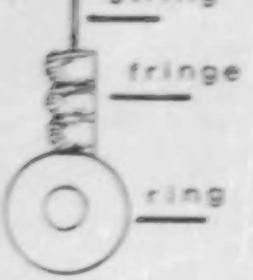
Instructions:



1. Cut off 1 to 1-1/2 inches of fringe or yarn.

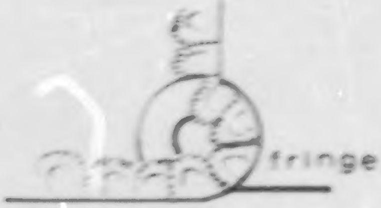
2. Cut off any tassels on the fringe.



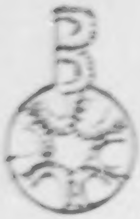


3. Put glue on the fringe and wrap it around the string close to the ring. Hold in place until dry.

4. Glue fringe to the front of the ring. Let dry.



5. Apply glue to only a small section of fringe at a time so that it won't dry out.



6. Glue fringe to the back of the ring. Let dry.

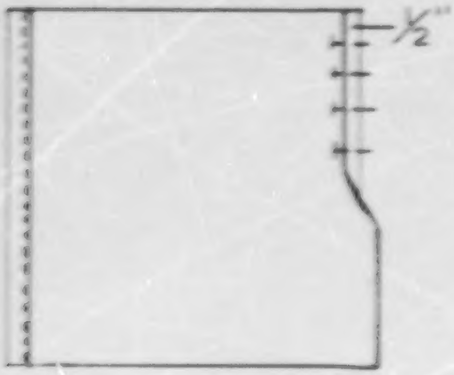
AUSTRIAN SHADES

Equipment and Supplies Needed:

- fabric
- shirring tape for Austrian shades (This tape has cords for shirring the shade and rings for the pull cords.)
- window board with screw eyes (cut to fit window frame)
- traverse rod
- thread
- sewing machine
- decorative fringe
- snap tape or nylon fastening tape
- metal rod
- cleat

Instructions:

4



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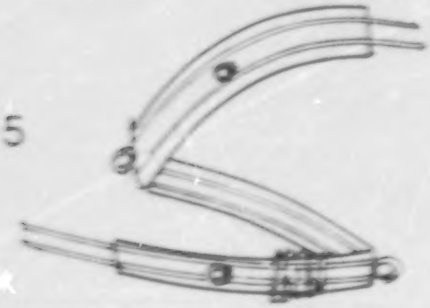
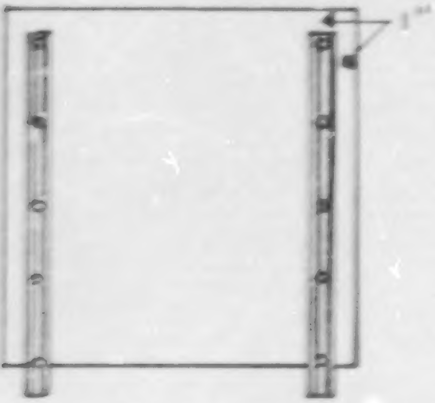
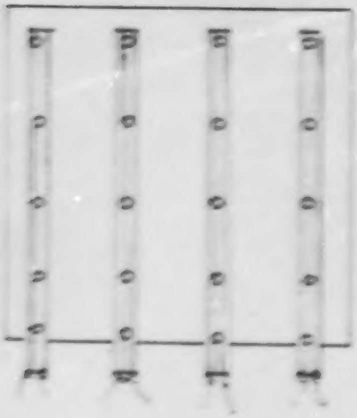


6-7



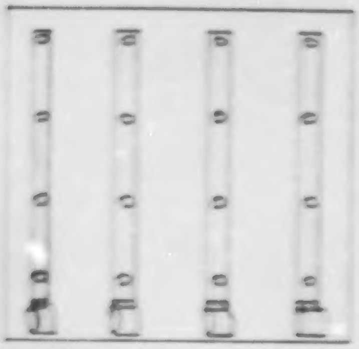
1. Measure the length and width desired for the finished shade.
2. Cut the fabric 2 to 3 times the length of the finished shade plus 1 inch for the bottom hem and 1/2 inch for the top hem. The more fabric used, the fuller the draping of the shade will be.
3. Cut the fabric 3 inches wider for a 1 1/2-inch hem at each side, plus 2 to 4 inches wider for each shirred section. The more shirring used, the deeper each scallop will be.
4. Turn under 1/2 inch on both side edges and press. Then turn under another 1 inch on each side, and press. Machine stitch these side hems.
5. Cut the shirring tape 1 inch longer than the fabric for the shade. Cut one more length of tape than the number of scallops.
6. On the wrong side of the fabric, pin a strip of tape 1 inch from the finished edge of each side and 1 inch below the top edge. Be sure the rings of each tape strip are directly in line with the rings of the strip on the other side edge.
7. Stitch down each side of the tape to within 1 inch of the bottom of the shade.
8. Divide the width of the shade by the desired number of scallops to find where the rest of the shirring tape strips should be placed.

11
12



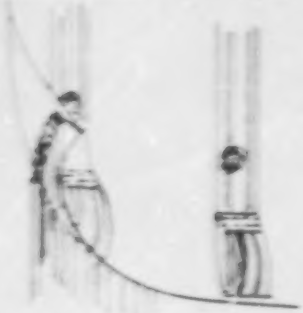
9. Scallops of an Austrian shade can be from 10 to 15 inches apart. Most scallops are placed 12 inches apart.
10. Mark the position for the scallops so that they are evenly spaced across the shade.
11. Pin each tape in position 1 inch below the top of the shade, and stitch along each side of the tape to 1 inch from the bottom of the shade. Be sure the rings of each tape strip are directly in line with the rings of every other tape strip across the shade.
12. Loosely knot the ends of the shirring cords at each end of each strip of tape.

13
14



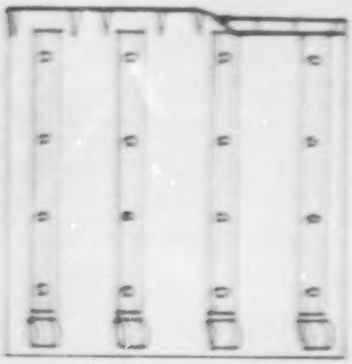
13. At the bottom of the shade, turn up the end of each tape strip 1/4 inch, and press.
14. Turn up the bottom tape 3/4 inch, and stitch the ends in place to form loops through which the bottom rod will be slipped.

15-16



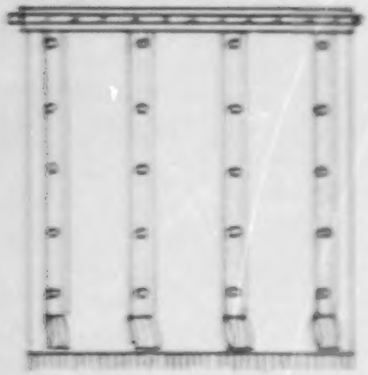
15. Finish the bottom edge of the shade by turning 1/4 inch of fabric toward the right side of the shade. Press. Turn up another 1/2 inch to the right side and press.
16. Pin decorative fringe over the hem. Place the top of the fringe just above the top fold of the hem. Stitch the fringe and hem in place.

17
18



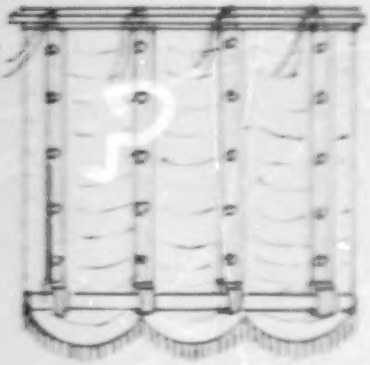
17. To finish the top edge, place 1 1/2-inch pleats at either side of each shirring tape strip so that the shade measures exactly the desired finished width.
18. At the top of the shade, turn a 1/2-inch hem to the wrong side of the fabric. Stitch the hem, stitching in the pleats at the same time.

19



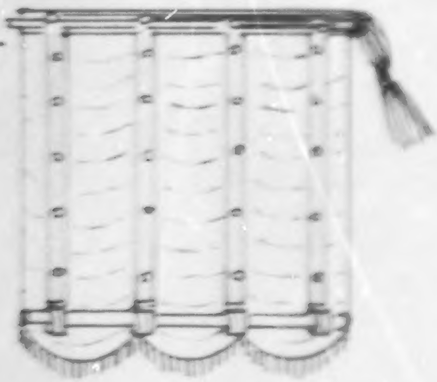
19. Sew snap tape or nylon fastening tape on the wrong side of the shade directly over the top hem. The other side of the tape will be attached to the window board.
20. Cover a metal rod with a fabric casing. The rod should be 1 inch shorter than the width of the shade so that the rod will not show.

21-24



21. Put the fabric-covered rod through the loops formed by the shirring tapes at the bottom of the shade.
22. Pull up the two cords in each strip of shirring tape until the shade is the desired length.
23. Be sure that each tape is shirred to the same length and that the rings on each tape strip are in line with the rings of every other tape strip across the shade.
24. Knot the cords of each strip together at the top of the shade. Do not cut the cords, so that they can be released and the shade can be unshirred for cleaning.

25-28



25. Cut a length of traverse cord for each strip of shirring tape. The cord should be long enough to go up the shade, across the top, and back down the side of the shade.
26. Tie each cord to the covered rod at the bottom. Then thread the cord through the rings of the shirring tape.
27. Fasten the shade to the window board, and string the traverse cord through the screw eyes on the underside of the board.
28. Thread the cords through the screw eyes, and gather them at one side of the shade.
29. Lower the shade to its full length and knot the traverse cords together under the last screw eye.
30. Cut all the cords, but one, just under the knot. The remaining cord will be used to raise and lower the shade.
31. Attach a cleat to the window frame for wrapping the cord around when the shade is raised.

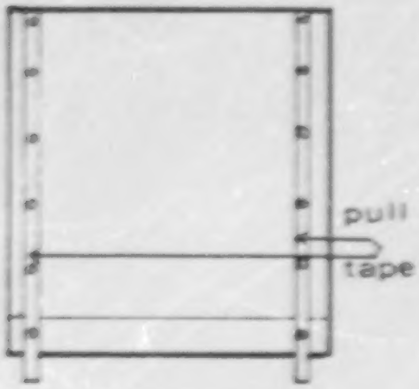
ROMAN SHADES

Equipment and Supplies Needed:

fabric
yardstick
pull tape
(Two types are available
one has rings sewn to
it and the other has
holes punched in it)
traverse cord
window board with screw eyes
(cut to fit window frame)
sewing machine
braid or trim, if desired
thread
cleat
metal rod

Instructions:

5



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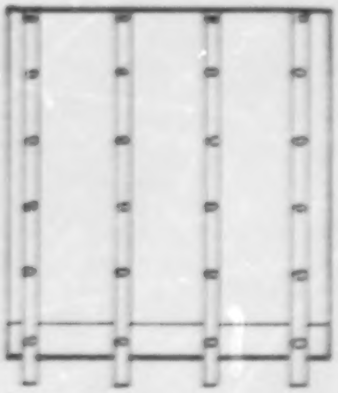

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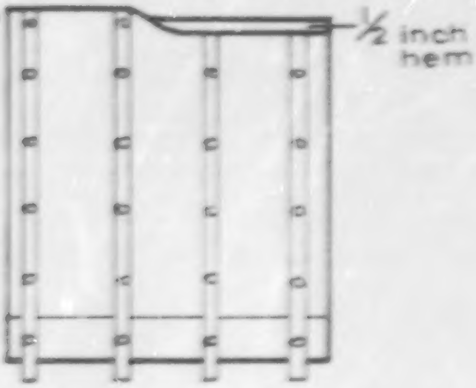
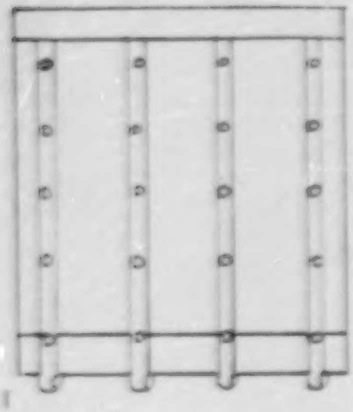


1. Measure the length and width of the window. Add 3 1/2 inches to the length to allow for the top and bottom hems. Add 2 inches to the width to allow for the side hems.
2. Turn up 3 inches on the bottom edge, and hem.
3. Turn under a 1-inch hem on each side.
4. Cut pull tape 1 1/2 inches longer than the finished length of the shade.
5. Pin the pull tape to the side hems on the wrong side of the shade letting the extra 1 1/2 inches hang below the bottom hem.
6. Stitch down each side of the tape as you hem the sides.
7. Additional strips of pull tape should be placed vertically 10 to 14 inches apart across the width of the shade. Stitch all the tape strips the same distance apart.
8. Pin the tapes so that the rings or punched holes of each tape are directly in line all across the shade. This helps the shade to pull up evenly.
9. If braid or other trim is used to hide the pull tape stitching, sew it on now.
10. Turn under a 1/2-inch hem across the top of the shade. To this hem, sew the fabric used for attaching the shade to the window board.



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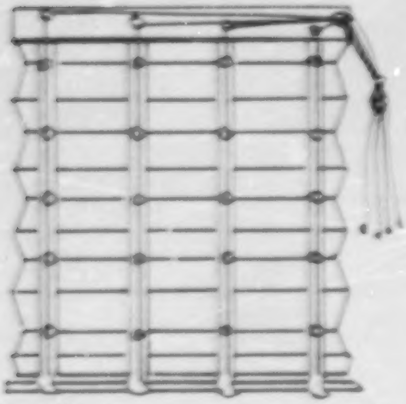


12 - 16

11. Turn up the pull tape extending below the bottom hem. Stitch down the tape to form loops. Slip a fabric-covered rod through these loops.
12. Cut a length of traverse cord for each strip of pull tape. Each cord should be long enough to go up the shade, across the top, and back down the side of the shade.
13. Tie each cord to the fabric-covered rod at the bottom.
14. Thread the cord up through the rings.
15. Thread the cord through the screw eyes on the back of the window board. If necessary, tack the top edge of shade to the board to hold it in place.
16. Then gather the cords at one side of the shade by threading them through the screw eyes.
17. Lower the shade to full length, and knot the cords under the last screw eye.
18. Cut off all the cords but one, just under the knot. The remaining cord will be used to raise and lower the shade.
19. Attach a cleat to the window frame for wrapping the cord around when the shade is raised.

FABRIC FILLS FOR SHUTTERS

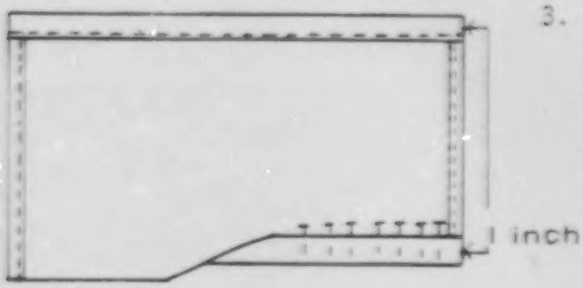
Equipment and Supplies Needed:

- fabric (sheer or soft fabrics which gather best)
- shutter frame
- shutter rods
- scissors
- thread
- sewing machine
- yardstick

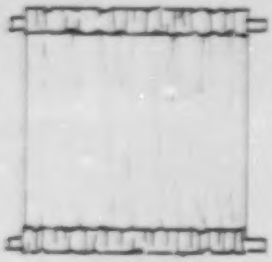
Instructions:

1. Measure the width of the shutter frame. Double or triple this width for full gathers.

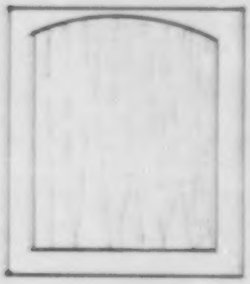
2. Fold under and stitch a 1/4-inch hem on the remaining edges of the fabric. Fold and stitch again to form a double hem, if the fabric ravels easily.



3. Turn under a 1-inch hem on the two edges that will be gathered on the shutter rod. Stitch close to the raw edge to make a casing or sleeve for the rod.



4. Slip shutter rods through the 1-inch hems.



5. Adjust gathers and put rod into shutter frame.

Window Headings

KEY IDEAS: Window headings such as cornices, valances, lambrequins, swags, and cascades offer a variety of ways to finish windows.

Window headings may be used to enhance window treatments, to hide drapery mountings, or to connect two or more windows.

The depth of window headings depends on the length of the draperies they accessorize.

WORDS TO KNOW:

window heading
cornice
valance
lambrequin
swag
cascade
L-shaped brackets

crosswise grain
depth
return
buckram
plywood
masonite
shelf-type valance board

Austrian valance
pleated
gathered
padded
circular
shaped
box-type valance board

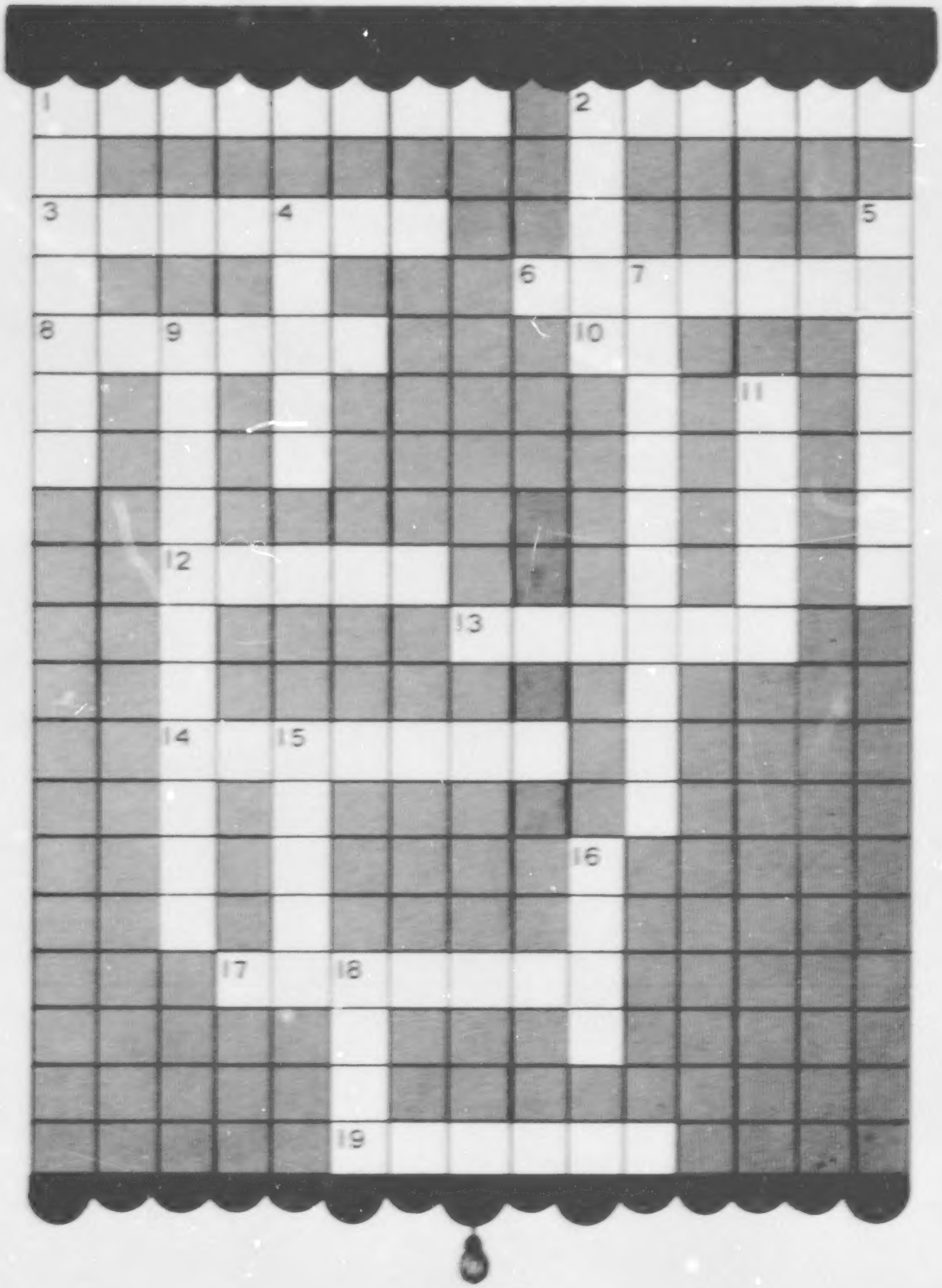
Behavioral Objectives	Learning and Evaluation Experiences
Define terms related to window headings (I-K)	Identify window accessory terms and definitions by working the "Window Accessories Crossword Puzzle." (See pp. 277-279.)
Identify the types of window headings available for accessorizing draperies (I-K)	View slides, transparencies, or magazine pictures illustrating the variety of window headings available for accessorizing windows. Look for such headings as cornices, valances, lambrequins, swags, and cascades. Visit a department store or drapery manufacturer to observe the variety of window headings available. Make a list of the types and designs that are available. Designs may include pleated, shirred, ruffled, padded, straight, shaped, and circular headings.
Describe the differences among the types of window headings available (C-C)	Write a brief description of each type of window heading. Consider way each type differs from the others. Compare your definitions with the following. A cornice is a straight or shaped window heading usually made of metal or wood and sometimes covered by fabric. A valance is a short, decorative drapery usually pleated, gathered, or ruffled

Behavioral Objectives	Learning and Evaluation Experiences
	and used to head draperies or curtains. A lambrequin is a fitted or shaped valance, usually a little deeper than a cornice. A swag is a heading of fabric pleated or draped across the top of a window. Cascades are pleated or draped fabrics extending partially down the side of the draperies and used with a swag.
Cite the functions performed by window headings (C-K)	Brainstorm to identify the functions performed by window headings. Make a list of these functions on the chalkbaord. Does your list include these functions: 1. To hide rods and brackets? 2. To connect two or more windows into a unit? 3. To individualize window treatments? 4. To alter or hide window proportions? 5. To alter room proportions? Interview people who make or sell window headings, and ask them about the functions of window headings. Make a list of the functions they name. Compare your list with the above list. Share your list with the class.
Name the types of fabrics used for making window headings (C-K)	Visit a drapery manufacturer, a drapery fabric shop, or a department store to identify the types of fabrics available and the types of window headings each might be used to make. Find magazine pictures which illustrate the types of fabrics used in the construction of various types of window headings. Name each fabric illustrated.
Give examples of fabrics used for making window headings (C-C)	Study labeled samples of fabrics. Select the fabrics which could be used for making window headings. Sort each sample according to the type of heading it suits best, and place the samples on a sort board.
Identify decors in which decorative finishes for window headings would be appropriate (C-K)	Examine pictures of formal and informal window treatments. What types of decorative finishes are used for informal window headings? Are any decorative finishes used on formal window headings?

Behavioral Objectives	Learning and Evaluation Experiences
Construct window headings from appropriate fabrics (P-GR)	Produce window headings as class projects, using fabrics appropriate in design, care required, and durability.
Cite types of decorative finishes used on window headings (C-K)	Study slides, transparencies, or magazine pictures, and find examples of the types of decorative finishes used for trimming window headings. List these finishes on the chalkboard. Does your list include braid, cord, fringe, rick rack and quilting? Refer to pp. 102-103 for more learning experiences on decorative finishes.
Apply appropriate decorative finishes to window headings (C-Ap)	Use appropriate decorative finishes, if needed, when constructing window headings as class projects.
Identify the types of measurements needed in the construction of window headings (C-K)	Visit a custom drapery manufacturer, and observe the measurements needed for cutting fabric for various window headings. Make a list of the measurements needed. Does your list include these measurements: 1. Length of the draperies or curtains? 2. Width of the draperies? 3. Length of the return? Watch a demonstration showing the correct procedures for taking measurements for a window heading.
Explain how to take measurements for constructing window headings (C-C)	Briefly summarize, in words or on paper, the techniques used for taking measurements.
Cite the steps to be followed in construction of window headings (C-K)	Visit a drapery construction shop to observe how window headings are constructed. If possible, observe the construction of a cornice, a valance, a lambrequin, a swag, and a cascade. Make a brief list of the steps involved in the construction of each heading. Study handouts or transparencies showing the correct steps to be followed in the construction of various window headings, such as those listed in the previous experience. (See p. 280.)

Behavioral Objectives	Learning and Evaluation Experiences
Describe the steps in the construction of window headings (C-C)	Select an envelope containing slips of paper listing or illustrating the steps in the construction of various types of window headings. Arrange the slips of paper in the order in which the steps should be performed. Name the type of window heading that would be constructed if these steps were followed.
Follow correct procedures to construct quality window headings (P-GR)	Make various types of window headings as class projects using correct techniques. Construct such headings as cornices, valances, lambrequins, swags, and cascades.
Identify the accessories available for mounting window headings (C-K)	Study transparencies, pictures, or a display illustrating the types of mountings available for installing window headings. Look for such accessories as the shelf board, the box board, L-shaped brackets, and buckram.
	Examine drapery or hardware catalogs, and note the types of accessories that are available for mounting window headings.
	Listen to a drapery manufacturer discuss mountings which are appropriate for each type of window heading, and ways in which mountings can be varied or individualized.
	List on the chalkboard the types and uses of mountings available for window headings. Compare your list with this one. Shelf-type valance boards--used for straight, shaped, or circular valances, and for swags and cascades. Box-type valance boards--used for straight or shaped lambrequins, padded lambrequins, and cornices. L-shaped brackets--used for mounting shelf-type or box-type boards for window headings.
Review knowledge about constructing home furnishings items (C-K)	Review information on constructing home furnishings items by playing "Home Furnishings Bingo," pp. 281-286.

WINDOW ACCESSORIES CROSSWORD PUZZLE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WINDOW ACCESSORIES CROSSWORD PUZZLE

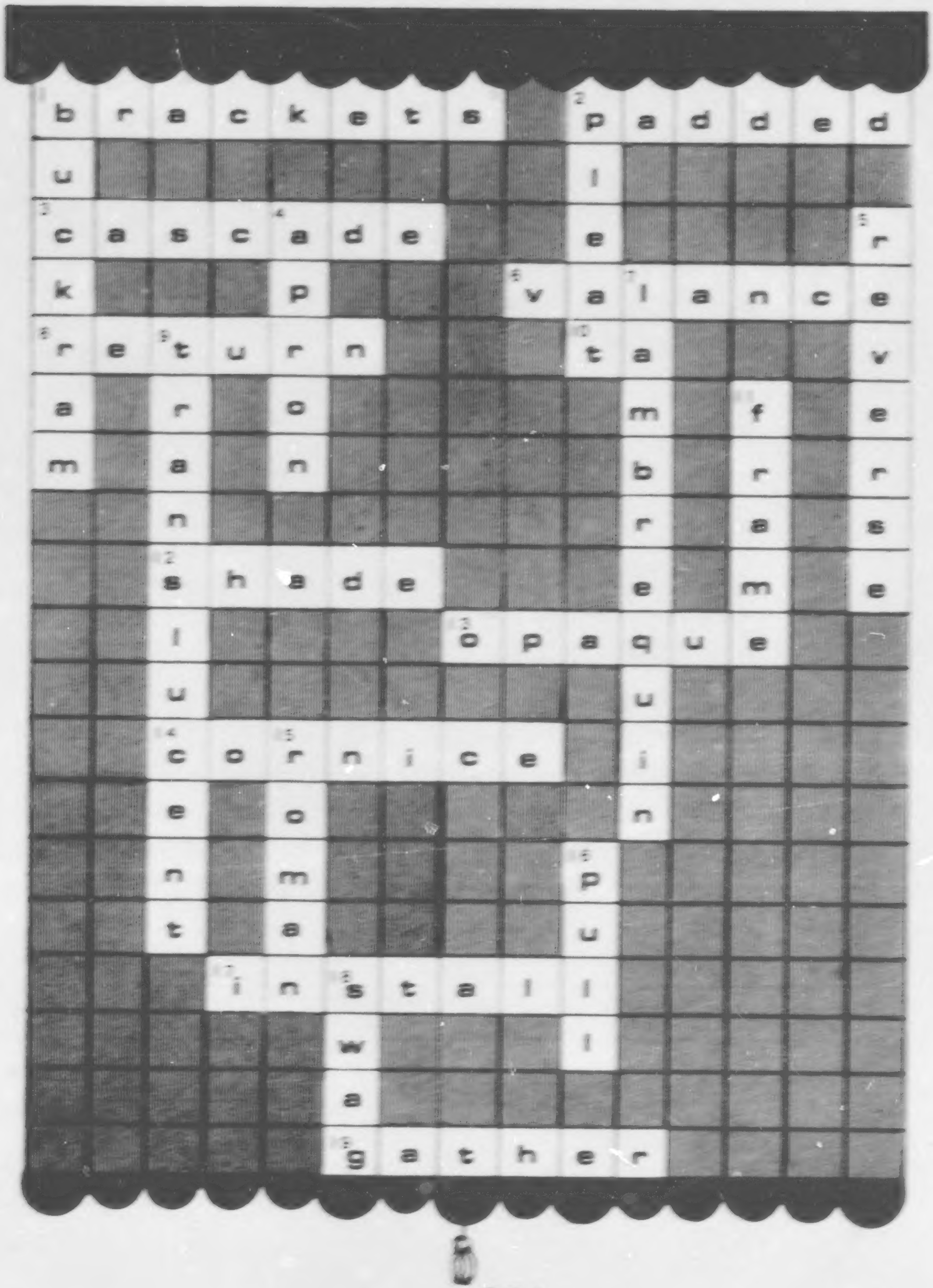
ACROSS

1. The fixtures used to attach drapery rods to the window frame or wall are called _____.
2. A valance made by attaching fabric over cotton filling is called a (an) _____ valance.
3. A draped or pleated fabric extending part way down the sides of draperies is a (an) _____.
6. A short decorative drapery placed across the top of a window is a (an) _____.
8. The distance from the corner of the rod extending back to the wall is called the _____.
10. Shirring _ _ pe for Austrian shades has cords for gathering the shade and rings for the pull cords.
12. An inexpensive way to provide privacy and control light in a room is with a window _____.
13. Window shades that block out light are said to be _____.
14. A straight or shaped window heading usually made of wood or metal is a (an) _____.
17. Brackets, rods, and rollers are the supplies needed to _____ draperies.
19. An attractive, quick way to make valances is to shirr or _____ them.

DOWN

1. The coarse canvas used for stiffening lambrequins or valances is called _____.
2. A fold in cloth made by doubling material over on itself is called a (an) _____.
4. The part of the window just under the sill is called the _____.
5. A window shade mounted so that the shade rolls from the front and hides the roller is a (an) _____ roll.
7. A shaped valance with a buckram or plywood backing is called a (an) _____.
9. A window shade which lets in light but cannot be seen through is _____.
11. The metal or wood border around the window is called the _____.
15. Fabric shades that can be drawn up in flat folds are called _____ shades.
16. A ring, tassel, or other handle used to raise or lower a shade is a (an) _____.
18. Fabric draped loosely across the top of a window forms a (an) _____.

WINDOW ACCESSORIES CROSSWORD PUZZLE
ANSWER SHEET



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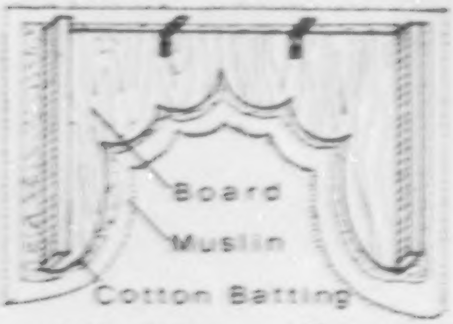
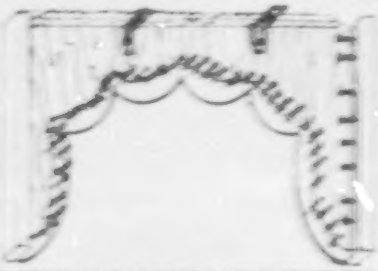
COVERING A VALANCE BOARD

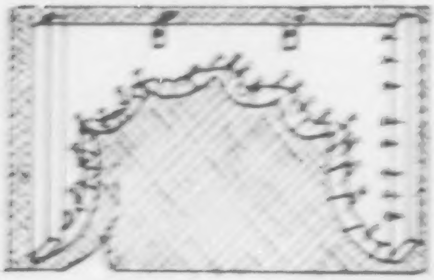
Equipment and Supplies Needed:

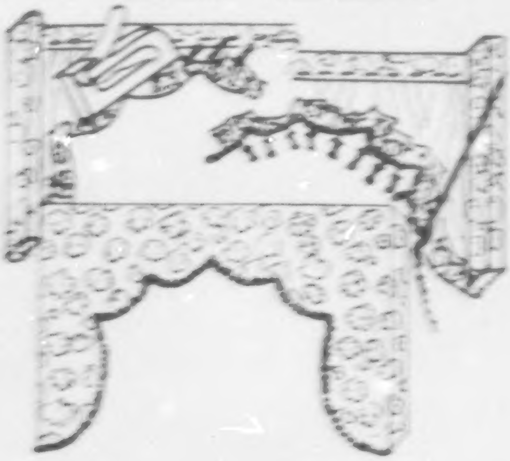
muslin	drapery fabric
cotton batting	staple gun
plywood valance board (cut to desired shape)	glue gun
push pins	decorative fringe or other trim, if desired

Instructions:

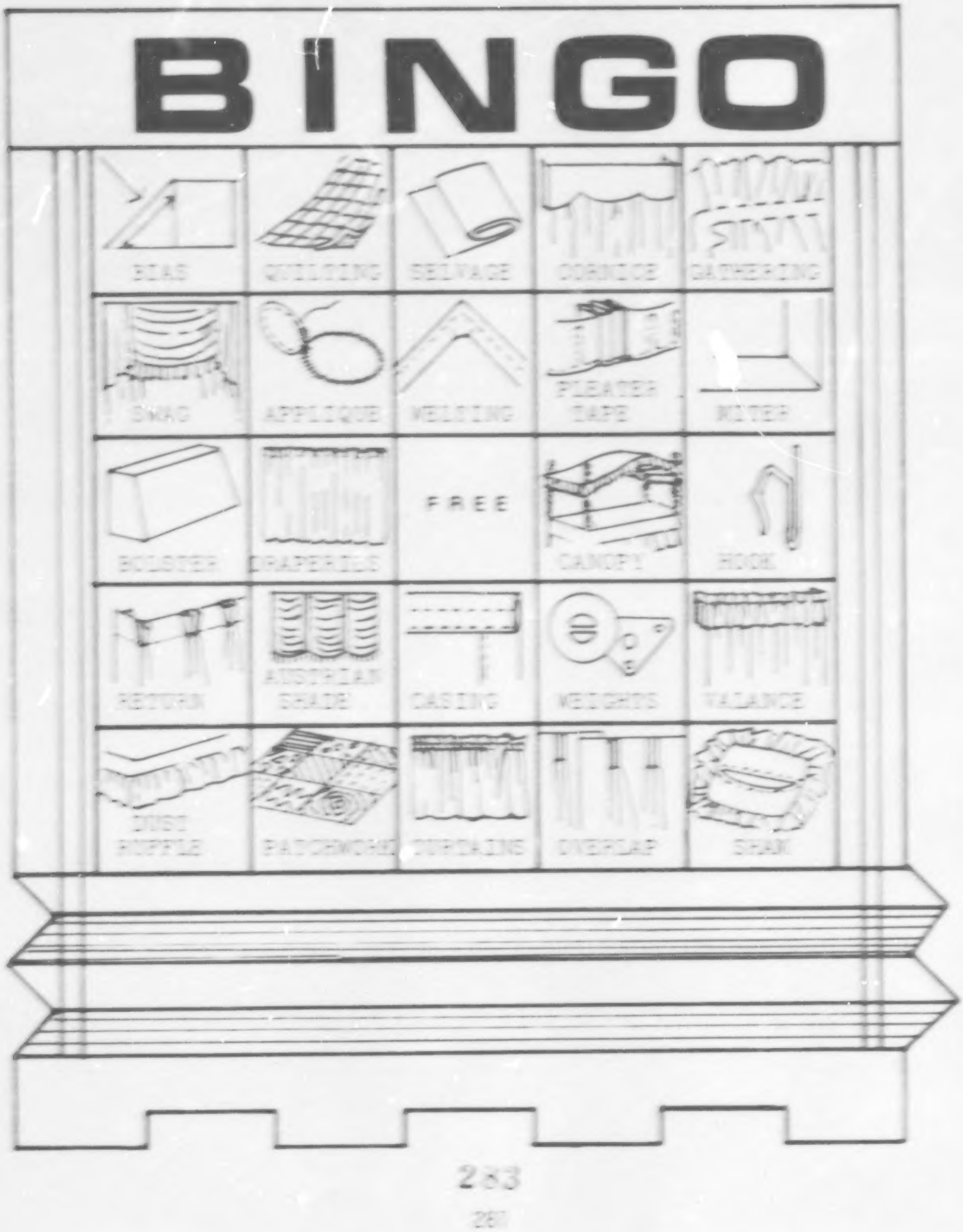








1. Lay muslin on large flat surface. Be sure the muslin is smooth.
2. Lay cotton batting smoothly on top of muslin.
3. Place valance board face down on cotton batting.
4. Trim muslin and batting to rough size.
5. Clip muslin at corners.
6. Pull the edge of the muslin and batting to the back of valance board.
7. Pull the fabric firmly and use push pins to hold the muslin and batting in place.
8. Adjust fullness around the board in tiny folds which smooth out over the covered edges.
9. Lay drapery fabric face down and flat. Be sure the fabric design is in the correct position.
10. Place padded board in correct position on the fabric.
11. Cut fabric to rough size in the same way you cut the muslin.
12. Smooth out the fabric and pull it.
13. As you work, remove the push pins from the muslin, and use them to hold the fabric, muslin, and batting in place.
14. Staple the fabric to the board 1/2 inch from the edges of the valance board. Remove the push pins.
15. Clip off any excess fabric extending beyond the staples.
16. Glue trim, if desired, along the outside edges of the board. Hold the trim in place with push pins until the glue dries.
17. Cut a lining of muslin or shade cloth, and glue it to the back of the valance board, if desired.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BIAS
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FREE
CANOPY
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RETURN
AUSTRIAN SHADE
CASING
WEIGHTS
VALANCE
DUST RUFFLE
PATCHWORK
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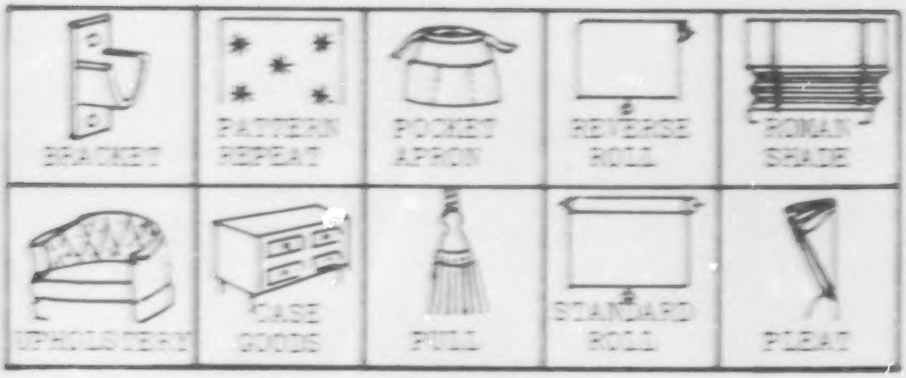

BRACKET
PATTERN REPEAT
POCKET APRON
REVERSE ROLL
ROMAN SHADE
UPHOLSTERY
CASE GOODS
PULL
STANDARD ROLL
PLEAT

BINGO

DIRECTIONS:

Make copies of the pictures on pp. 281-282 and copies of a blank bingo card. Cut the pictures out, and paste one set of pictures on each bingo card, but do not make two cards exactly alike. Students could cut and paste their own cards. Shuffle pictures after cutting, and paste them on the cards at random to avoid having two cards alike.

(This game was designed for use with the unit on home furnishings techniques but can be easily adapted to other homemaking subject matter.)

Directions for playing Home Furnishings Bingo.

1. Provide each student with a bingo card and a set of 32 numbered markers, such as paper circles. Each set of markers should be numbered from 1 to 32 to correspond with the numbered definitions.
2. The object of the game is to "Home Furnishings Bingo" first by placing five markers in a vertical, horizontal, or diagonal line on the game card.
3. The teacher or designated student will draw a numbered definition from a container and read the number and definition aloud. Repeat until someone "Home Furnishings Bingoes."
4. As each definition is read, each player should pick up the marker with the same number; listen to the definition; decide which picture if any, on the card depicts the definition; and place the numbered marker on the picture.
5. A definition may be depicted by more than one picture, but only one picture square on the card may be covered each time a definition is read.
6. An answer may not be changed after the marker is placed on a picture square.
7. If all picture squares which could be used to depict a definition are covered, or if you do not see a picture which could depict a definition, place the numbered marker in a discard pile to the left of your card.
8. When you have covered five squares forming a horizontal, vertical, or diagonal line on your card, call out, "Home Furnishings Bingo."
9. Continue playing until several players have "Home Furnishings Bingoed."
10. When time is called, each player who has "Home Furnishings Bingoed" tells the teacher the number of each definition he used to bingo. The teacher will read the numbered definition, and the player will describe the picture square he covered for that definition and the sewing term it depicts. Discuss any incorrect answers.
11. If all answers used to bingo are correct, the player is a winner. If any answer is incorrect, he forfeits his bingo.

DEFINITIONS	ANSWERS
1. to join two edges at an angle forming a neat finish; used at corners on draperies and bedspreads	1. miter
2. to apply one fabric to another as a decoration	2. applique
3. the direction of the fabric formed by marking a line at a 45 degree angle to the lengthwise grain; the direction that has the most stretch	3. bias
4. a covered pillow form, may be round, square, triangular, rectangular, usually used as a back support on a studio couch	4. bolster
5. a fabric covered piece of wood projecting out from the top of a window creating a decorative effect similiar to a valance	5. cornice
6. window fashions extending from the ceiling or the top of the window frame to the floor or the apron and which have a formal look	6. draperies
7. the technique of hand or machine stitching a filling between two layers of fabric to produce a puffy effect	7. quilting
8. the finished edge that runs the length of a piece of fabric; more firmly woven than the rest of the fabric; it should be clipped or trimmed off so that it won't cause long seams to pucker or pull	8. selvage
9. a short version of a drapery hung from a rod across the top of a window to conceal drapery hardware and add a decorative effect	9. valance
10. a heavy cord covered with fabric and inserted in seams of slipcovers, bedspreads, cushions, and upholstery to give a finished look	10. welting
11. a stiff tape with woven or stitched pockets that accommodate four-pronged hooks to form pinch pleats	11. pleater tape
12. a pocket made at the top edge of a curtain for holding a rod	12. casing
13. the distance from the corner of a drapery rod to bracket on the wall	13. return
14. a decorative, removable covering for a bed pillow, usually made to match or coordinate with a bedspread	14. sham
15. sections of fabric, usually of a variety of patterns, stitched together to form one piece used for bedspreads, pillows, curtains, tablecloths, accessories	15. patchwork
16. a type of valance made by draping fabric across the top of a window	16. swag
17. one side of draperies that extends about 3 inches over the other at the center of a traverse rod	17. overlap
18. a gathered or pleated skirt of a bed that hangs between the mattress and box springs to just above the floor; used with a short coverlet bedspread	18. dust ruffle

DEFINITIONS	ANSWERS
19. window fashions which have an informal look and which reach from the top of the window frame to the sill or the apron, often in tiers or layers with a valance	19. curtains
20. a window covering with lengthwise rows of soft shirring, pulled up like a shade	20. Austrian shade
21. one or two rows of stitching pulled up to create fullness in a fabric	21. gathering
22. a drapery suspended over a bed	22. canopy
23. small heavy discs attached in the hems of draperies and curtains to help them hang in pleasing pleats	23. weights
24. heavy duty fastener used to fasten curtain or drapery into glides on a traverse rod	24. hook
25. metal fastener used to mount rods over windows	25. bracket
26. a design or motif that appears over and over on a fabric; one complete unit of the overall design	26. pattern repeat
27. garment used to carry small tools for easy reach when constructing home furnishings items	27. pocket apron
28. shade hung to roll forward so that it hides the roller and hardware	28. reverse roll
29. window covering of flat fabric that can be drawn up in horizontal pleats	29. Roman shade
30. furniture with a fabric covering over springs, padding, and cushions	30. upholstery
31. furniture that does not have any cloth covered parts	31. case goods
32. a tab attached to a window shade and used to raise and lower it	32. pull
33. shade hung so it rolls to the back, leaving the roller and hardware showing	33. standard roll
34. a stitched fold of fabric used in drapery and curtain headings.	34. pleat

CONCEPT: Care of Home Furnishings Items

JUSTIFICATION:

Persons employed in home furnishings occupations need to acquire skills not only in constructing home furnishings items, but also in caring for those furnishings. Whether employed in a business such as in laundry or dry cleaning establishments or in a business which manufactures home furnishings items, the employee should realize that proper care of home furnishings is essential to insure their maximum life and beauty.

A knowledge of proper laundering and dry cleaning techniques may open many job opportunities to the student. Basic information on fabric finishes and their effect on the care an item requires will aid the student in choosing acceptable fabrics for home furnishings items and in caring for those fabrics. An understanding of the care necessary for upholstered furnishings will aid the student in choosing appropriate fabrics for reupholstering simple furnishings items. Knowledge of how to care for case goods will increase the life and beauty of furniture left in the student's charge.

OVERALL OBJECTIVES:

Employ proper techniques in caring for home furnishings items (P-M)

Determine the relationship between the materials from which a home furnishings article is constructed and the care it requires (C-An)

Accept responsibility for employing proper techniques in caring for home furnishings items (A-V)

Laundering and Dry Cleaning of Home Furnishings Items

KEY IDEAS:

Proper care of home furnishings items results in a longer useful life for such items.

Knowledge of fabrics used in home furnishings items helps the employee to determine whether to wash or to dry-clean the item.

Proper care insures that home furnishings items will be more attractive after continued use.

Special care required by different furnishings items is determined by the fabrics of which they are made.

WORDS TO KNOW:

care
textile
trim
synthetic
durable-press
hand
Sanforized
wash and wear
water resistance
absorbency
heat sensitivity
heat set
laminated
mercerized
launder
dry-clean
steam iron
wrinkle resistant

Behavioral Objectives	Learning and Evaluation Experiences
Identify care needed by a textile or an article (C-K)	Brainstorm to determine what care means. Discuss what care means in relation to home furnishings items. Consider these definitions: to provide for, to nurture, to mend; to look after; treatment provided to increase beauty, enjoyment, or life of an item.
Identify types of fabrics used in home furnishings items (C-K)	Brainstorm to determine suitable fabrics for making various home furnishings items. View labeled samples of home furnishings fabrics. Which of these fabric samples is appropriate for making each of the following items: bedspreads, coverlets, pillow shams, slip covers, table linens, and window treatments?
Describe fabrics used in making various home furnishings items (C-C)	Examine samples of dust ruffles, table linens, bedspreads, pillows, slip covers, and window treatments. Describe the type of fabrics used for making each of these home furnishings items. Which home furnishings items require the strongest fabrics? Which furnishings are likely to be washed often and should be made of easy care, wrinkle resistant fabrics? Which fabrics resist wear resulting in longer life of the home furnishings item?

Behavioral Objectives	Learning and Evaluation Experiences
Identify fabric characteristics related to appearance, performance, use, and care of home furnishings items (C-K)	Review basic textile information by viewing a display showing examples of fabric characteristics such as hand, absorbency, heat sensitivity, wrinkle resistance, mercerized, and Sanforized. (See pp. 108-115 in Clothing Service for more learning experiences.) Examine samples of household fabrics with various characteristics. How does each characteristic affect the way the fabric looks, feels, and performs? State advantages and short-comings of each fabric.
Explain how fabric characteristics affect the ultimate performance and care of home furnishings items (C-C)	Discuss the meanings of the characteristics listed in the previous learning experience. Explain the meaning of each property and its effect on performance, use, and care of home furnishings items.
Analyze characteristics of fabrics to determine which fabrics are appropriate for various home furnishings items (C-An)	View labeled samples of fabrics. Examine labels to see what information is given. Note fiber content and recommended care for each fabric. Decide which fabrics would be best used as pillows, bedspreads, window treatments, table skirts, table linens, and slip covers. Based on your decisions, sort the samples into appropriate groups. Compare results with other class members, and justify your placement of each sample.
Identify factors which cause home furnishings fabrics to lose their nice appearance and hand or to wear out quickly (C-K)	View a film, display, or demonstration showing factors which damage home furnishings items. Include such factors as chemicals (bleach, deodorant), fumes, sunlight, improper storage, and improper care (cleaned too often, cleaned too seldom, cleaned with wrong supplies, etc.).
Give examples of home furnishings items damaged by improper care (C-C)	Find magazine pictures or actual examples of home furnishings items that have been damaged by the factors mentioned above. Share these examples with the class. Explain how the damage was caused and what care could have prevented such damage.

Behavioral Objectives	Learning and Evaluation Experiences
Identify methods of caring for various textiles used in home furnishings (C-K)	Brainstorm to name methods of caring for home furnishings items, or listen as the teacher cites methods. Note such methods as airing, fluffing, vacuuming, spotting, laundering, dry cleaning, and sanitizing with spray. Discuss which methods are best for various home furnishings items, including bedspreads, pillows, table linens, window treatments, and slip covers.
Define laundering and dry cleaning (C-K)	Brainstorm to define "laundering" and "dry cleaning". Compare your definitions with the following: Laundering is washing fabrics with water and soap or detergent. Dry cleaning is washing fabrics with a dry cleaning solvent or solvent other than water. For additional learning experiences, consult pp. 285-295 in Clothing Services.
Identify types of fabrics suitable for laundering and those suitable for dry cleaning (C-K)	Examine care procedures on sample fabric labels, and review types of fabrics suitable for dry cleaning. On the chalkboard, list names of fabrics or fibers which can be laundered and names of fabrics or fibers which should be dry cleaned. View a film or listen to a description showing fabric characteristics and the ways in which each affects cleaning methods appropriate for a fabric.
Describe characteristics of fabrics which should be laundered and fabrics which should be dry cleaned (C-C)	Make a bulletin board display listing the characteristics which determine whether a fabric should be laundered or dry cleaned. Such characteristics as type of fiber, type of finish, type of decorative trim, and type of backing might be included. Explain to the class in your own words the characteristics which determine the appropriate method of cleaning an item.

Behavioral Objectives	Learning and Evaluation Experiences
Distinguish between fabrics which should be laundered and those which should be dry cleaned (C-An)	Divide into groups to study samples of home furnishings textiles. Based on their characteristics, divide samples into two groups (1) washable and (2) dry cleanable. Explain your choices. Place the samples on a chart drawn on poster board. Check your chart against the chart provided by the teacher. Do your groups contain the same samples? Discuss any disagreements.
Identify supplies and equipment used in laundering home furnishings textiles (C-K)	Examine an exhibit of supplies and equipment needed for laundering home furnishings fabrics. Include supplies and equipment such as soaps, detergents, bleach, degreasers, water softeners, washer, dryer, steam iron, etc.
Summarize correct procedures for laundering home furnishings fabrics (C-C)	Visit a commercial laundry establishment, and observe the procedures used there. Which procedures save time and energy? View a chart or display showing laundry procedures. Discuss any steps that are not clear. Observe a demonstration showing the use of laundry supplies. List procedures followed in the demonstration, including sorting, pretreating, washing, drying, and ironing or pressing. Refer to Laundering Procedures, pp. 285-293 in Clothing Services for additional learning experiences.
Identify methods of drying various home furnishings items (C-K)	Observe a demonstration on drying methods Line drying, flat drying, and tumble drying should be included in the demonstration. List the procedures observed.

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate proper procedures for laundering various home furnishings items (P-GR)	Work in small groups to practice laundering selected home furnishings items. Choose an item that needs laundering. Discuss the correct method for washing the item; then perform the task. Did the item come clean? Did laundering damage the item in any way? If so, what could have prevented such damage?
Cite correct procedures for ironing and/or pressing home furnishings items (C-K)	Brainstorm to determine correct procedures for ironing and/or pressing various household textiles. Observe a demonstration showing correct ironing and/or pressing techniques. On the chalkboard, list the step-by-step procedures observed in the demonstration. Discuss these questions: What is the difference between ironing and pressing? What precautions should be followed to keep from damaging fabrics when they are ironed? What techniques can be used to save time and energy when you are ironing?
Demonstrate on home furnishings items proper laundry and ironing or pressing procedures (P-GR)	Divide into groups and use assembly-line techniques to launder and iron or press various home furnishings items such as pillow cases, bedspreads, table linens, curtains, etc.
Compile a file of "recipes" for cleaning home furnishings items (C-S)	Share with classmates techniques used to launder various home furnishings items. Write these ideas on note cards, and place them in a file for later reference.
Identify supplies and equipment used in dry cleaning home furnishings items (C-K)	Examine an exhibit of supplies and equipment used in dry cleaning, including extractor, tumbler, solvents such as naptha, etc. Refer to Dry Cleaning Procedures pp. 294-295 in Clothing Services for additional learning experiences.

Behavioral Objectives	Learning and Evaluation Experiences
	Visit a dry cleaning establishment to observe industrial dry cleaning equipment in operation. What is the purpose of each machine? What are the processes an item goes through as it is dry cleaned?
Identify proper procedures used in dry cleaning home furnishings items (C-K)	Visit a dry cleaning establishment, and observe a demonstration of procedures involved in dry cleaning. Make a list of the procedures observed. Do these procedures vary depending on the item being cleaned? How does the dry cleaning process differ from the laundering process?
Cite safety regulations to be followed in the dry cleaning proces (C-K)	Observe a demonstration of safety precautions given by a resource person from a dry cleaning establishment. Precautions concerning industrial machines and dry cleaning solvents should be included in the demonstration. Refer to Dry Cleaning Procedures, pp. 294-295 in Clothing Services for additional learning experiences.
Demonstrate correct procedures for dry cleaning various home furnishings items (C-Ap)	Divide into groups, and choose a home furnishings item. Visit a coin-op dry cleaning establishment to demonstrate correct methods for dry cleaning the item selected. Did the item come clean? Was the item damaged in any way by dry cleaning? If so, what could have prevented such damage?
Define spotting (C-K)	Brainstorm to determine what spotting means. Compare your definition with the following: Removing stains and spots from fabrics without cleaning the entire item.
Identify stains common to various home furnishings items (C-K)	On a chart or chalkboard, list stains that are likely to be found on each of the following: bedspreads (body soil), pillows (body soil, greasy creams), table linens (food stains), slip covers (ashes, food stains, body soil), and window treatments (general soil and dust). Cite the method you would use to remove each type of stain.

Behavioral Objectives	Learning and Evaluation Experiences
Give examples of stains common to various home furnishings items (C-C)	Role play situations to illustrate ways in which home furnishings can become soiled. Examples: Eating in bed, spilling drinks on furniture, spilling food on table linens, etc.
Identify proper procedures to be followed in spotting home furnishings items (C-K)	Watch your teacher demonstrate proper stain removal techniques for various types of spots. Removal of common spots such as grease, chocolate, tea, coffee, lipstick, wax, etc. will be demonstrated. What techniques were used to remove each type of stain? How effective were they in removing the stains?
	Examine different fabrics stained with identified substances. Consult a stain removal chart to determine how the stain should be removed. Sort the samples into two or more piles according to the method to be used to remove the stain. Piles could be labeled dry solvents and water solutions. Check your answers against a chart.
Describe proper procedures for spotting home furnishings items (C-C)	Study a variety of spots on different fabrics labeled with the names of the staining substances. Describe the texture, smell, and appearance of each spot. Explain the method you would use to remove each spot.
Use the correct cleaning formulas for removing various stains (C-Ap)	Study two or three sample fabrics stained with unidentified substances. Identify the cause of the stain, and then employ the appropriate method for removing each stain. Were you successful in removing the stain? Would another treatment have been more successful? Add to your file of "recipes" for cleaning home furnishings the methods used.
State times when spotting is more desirable than laundering or dry cleaning of home furnishings items (C-K)	Brainstorm to make a list of checkpoints for determining when laundering or dry cleaning is necessary and when spotting would be more desirable. List these checkpoints on the chalkboard, and discuss each.

Behavioral Objectives	Learning and Evaluation Experiences
	Checkpoints might include the following: 1. Spot-clean if an item is easily damaged by dry cleaning or laundering. 2. Spot-clean if an item is dirty in only one or two places. 3. Launder or dry clean if an item is lightly soiled all over or is heavily soiled in many places.
Predict when spotting is more desirable than laundering or dry cleaning of home furnishings items (C-Ap)	Examine various soiled fabric samples or actual home furnishings items at home or school, and decide whether they should be spot-cleaned, laundered, or dry cleaned. Justify your decisions.
Review knowledge about laundering and dry cleaning home furnishings (C-K)	Review information in this lesson by playing "Dice-Addition," (pp. 310-311) "Name Your Color," (pp. 308-309) or "Not Purple!" (pp. 308-309), using the set of questions for Laundering and Dry Cleaning Home Furnishings Items pp. 296-298.

LAUNDERING AND DRY CLEANING HOME FURNISHINGS ITEMS

QUESTION SET

DIRECTIONS: Write the question on one side of a small card, and write the answer on the other side of the card. These questions may be used with the games "Name Your Color," "Not Purple!" or "Dice-Addition."

1. Define "care" as it relates to home furnishings items.

2. Define "hand" as it relates to fabrics.

3. Name two causes of damage to home furnishings items.

   a.

   b.

4. Define laundering.

5. Define dry cleaning.

6. List the five steps in the laundering process.
   a.
   b.
   c.
   d.
   e.

7. Name three drying methods.
   a.
   b.
   c.

8. Define "spotting."

9. What is a synthetic fabric?

10. What is a laminated fabric?

11. What is a mercerized fabric?

12. Name two fabrics used for making bedspreads.
    a.
    b.

13. Name two fabrics used for making table linens.
    a.
    b.

14. What precaution should be taken when ironing a heat sensitive fabric?

15. What happens when soap is used in hard water?

16. What is the name for a commercial dryer?

17. In a commercial laundry the spinning process does not take place in the washer but in the ________________________________.

LAUNDERING AND DRY CLEANING HOME FURNISHINGS ITEMS

ANSWER SHEET

1. treatment provided to increase beauty, enjoyment, or life of an item

2. the way a fabric feels to the touch

3. (Any two of the following)
   a. chemicals
   b. sunlight
   c. fumes
   d. improper storage
   e. improper care

4. washing fabrics with water and soap or detergent

5. washing fabrics with a dry cleaning solvent or a solvent other than water

6. a. sorting
   b. pretreating
   c. washing
   d. drying
   e. ironing or pressing

7. a. line drying
   b. flat drying
   c. tumble drying

8. removing stains and spots from fabrics without cleaning the entire piece

9. a fabric produced from man made fibers

10. two layers of fabric joined together to make a single layer of fabric

11. a fabric treated to increase its strength, luster, and absorbency

12. (Any two of the following)
    a. chenille
    b. shantung
    c. velvet
    d. gingham
    e. brocade
    f. rayon
    g. acetate
    h. polyester
    i. satin, etc.

13. (Any two of the following, plus others)
    a. cotton
    b. linen
    c. lace
    d. plastic laminates

14. Use a low temperature to avoid melting the fibers

15. a soap film forms which is difficult to rinse out and causes fabrics to turn yellow

16. Tumbler

17. Extractor.

Fabric Finishes

KEY IDEAS: Fabric finishes affect the type of care a home furnishings item requires.

Permanent and temporary finishes may be applied to fabrics to increase durability, to change appearance, to reduce staining, or to increase attractiveness.

Fabrics may require various finishes to make them ready for use and acceptable to the consumer.

WORDS TO KNOW:

fabric finish
functional finish
permanent finish
temporary finish
abrasion resistant
stain resistant
soil release
moth repellent
mildew resistant
wrinkle resistant
permanent press
shrink resistant
flame retardant
water repellent
waterproof
Flammable Fabrics Act

Behavioral Objectives	Learning and Evaluation Experiences
Define fabric finish (C-K)	Listen to a definition of a fabric finish. Compare this definition with the following: A fabric finish is a treatment applied to the surface of a fabric to improve its appearance or to make care of it easier. Examine samples of fabrics with and without fabric finishes. Samples should include stain resistant, moth repellent, water repellent, waterproof, soil release, and flame retardant finishes. Note the differences among the samples. How does the fabric look? How does the fabric feel? Which of the samples have fabric finishes?
Explain the purposes of various fabric finishes (C-C)	Cite reasons various finishes are applied to fabrics or illustrate on a bulletin board the purposes of fabric finishes. Did you include these reasons? Aesthetic finishes improve the hand, appearance, or texture of a fabric. Functional finishes make fabrics easier to care for, more durable, and longer lasting.

Behavioral Objectives	Learning and Evaluation Experiences
	Cite examples of fabrics and home furnishings that have stained as a result of spills, body oils, and general use. Which type of fabric finish might have prevented each stain?
Cite provisions of the Flammable Fabrics Act (C-K)	Listen to a description of the Flammable Fabrics Act and events leading to its passage.
Explain the importance of the Flammable Fabrics Act and its effect on the home furnishings industry (C-C)	Listen to a representative from a hospital or nursing home discuss the importance of flame retardant finishes in hospitals or nursing homes.
	Listen to a home furnishings manufacturer discuss the need for knowledge of fabric finishes and the effect of the Flammable Fabrics Act on the home furnishings industry.
	In your own words, summarize the importance of the Flammable Fabric Act.
Identify terms related to fabric finishes (C-K)	Work the "Cross the Finish" crossword puzzle based on terms related to fabric finishes. (See pp. 304-306.)
List functional finishes of easy care home furnishings items (C-K)	Study fabric labels, transparencies, or a filmstrip to discover and list finishes that make caring for fabrics easier. Include soil and stain resistant, moth repellent, flame retardant, wrinkle resistant, water repellent, and waterproof finishes.
	Study a display of finish labels. Make a list of brand names which identify these finishes. Fill in the "Brand Names" column of the Fabric Finishes chart. Why is it important to know what type of finish is on a home furnishings item?

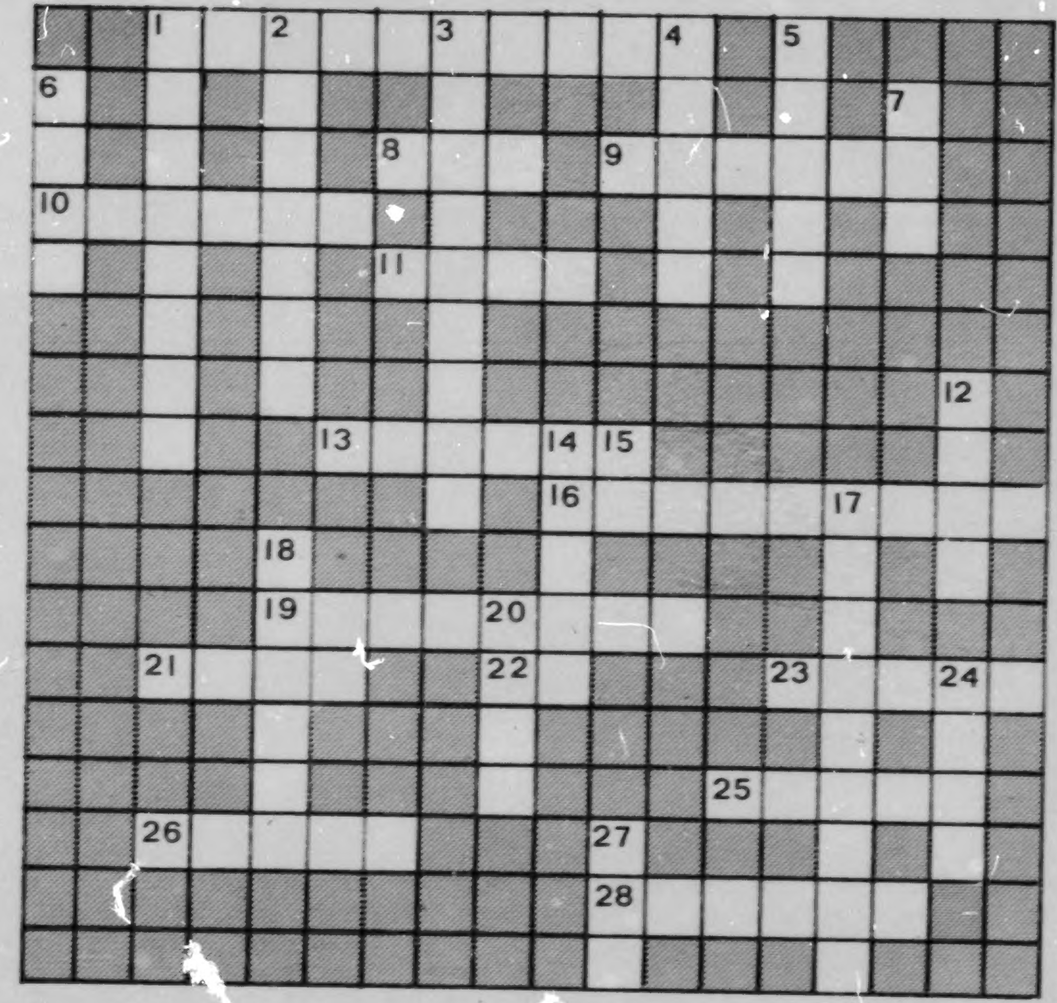
Behavioral Objectives	Learning and Evaluation Experiences
Describe properties of functional finishes (C-C)	Give examples of functional finishes applied to fabrics to allow them to perform specific functions. Examples: finishes to resist moths, to resist stains, to repel water, to retard flames. Write a brief description of the functions of each finish in the "What It Does" column of the Fabric Finishes chart on p. 307.
Cite how functional finishes affect fabric performance (C-K)	Consult a chart of fabric finishes, their properties, and the care they require. Discuss both good and poor effects produced by finishes. Does your list include these good effects: 1. Easy care? Examples: reduce wrinkling, reduces staining. 2. Longer life? Examples: prevents shrinking, reduces insect damage, lessens flammability, improves abrasion resistance. Does your list include these poor effects: 1. Uncomfortable hand? 2. Incomplete shrink-, stain-, burn-, resistance? 3. Need for special cleaning procedures? Examples: Chlorine bleach should not be safely used on permanent press finishes. 4. More difficult cleaning? Example: Though stain repellent finishes resist staining, spots are difficult to remove once the fabrics have been stained. 5. Weakening of some fabrics? Example: Permanent press finishes weaken cotton fabrics.
Demonstrate properties of various finishes (C-Ap)	Work in small groups to compare properties of fabric samples treated with special finishes to similar untreated samples.

Behavioral Objectives	Learning and Evaluation Experiences
	Examples: 1. Place oil on a fabric treated with a stain repellent finish and on a fabric that is not treated. Describe what happens. 2. Rub together a fabric treated with an abrasion resistant finish and a similar fabric that is not treated. What happens to each fabric? Why? 3. Soil a fabric treated with a soil release finish and a similar untreated fabric. Wash both. Which comes cleaner? How would you explain the results? 4. Put a flame to a fabric treated with a flame retardant finish and to an untreated fabric. What happens to each fabric? Which would you rather have in your home?
Discover causes of damage to home furnishings fabrics (C-Ap)	Study samples of damaged household textiles. Discuss the causes of the damage. How can finishes prevent such damage? Which finishes might have prevented the damage? Examples: Damage caused by sunlight, abrasion or wear, chemicals (bleach), fumes, moths and other insects, and mildew. Suggested finishes might be moth and mildew repellent finishes, soil release finishes, abrasion resistant finishes.
Name temporary and permanent finishes (C-K)	Define temporary and permanent. How do these terms apply to finishes? Listen as the teacher discusses temporary and permanent finishes. Discuss these definitions: A permanent finish lasts the life of the fabric. A temporary finish lasts until the fabric is laundered or dry-cleaned.
Explain how temporary finishes are applied to household textiles (C-C)	Read labels on commercial finishing products to determine how they should be applied. Discuss methods of applying each finish. What home furnishings items would you want to finish with each product?

Behavioral Objectives	Learning and Evaluation Experiences
Apply temporary finishes to home furnishings items (P-GR)	Use commercial finishing products to apply protective finishes to fabric samples or household textiles. Follow the directions on the product when applying the finish.
Distinguish between permanent and temporary finishes (C-An)	Collect samples of fabrics with permanent finishes and fabrics with finishes which are temporary. Wash the fabric several times, then stain it and clean it to determine the extent to which a fabric is successfully treated for stain resistance. Did the stain wash out? Was the finish permanent or temporary?
Identify ways in which special finishes affect care procedures (C-K)	Read labels to discover care needed for preserving fabric finishes. Cite the care required by each finish in the "How to Care for It" column on the Fabric Finishes chart on p. 307.
	Consult a chart or bulletin board listing fabric finishes, their purposes and the ways they affect fabric care. Discuss in which care procedures are affected.
Describe basic rules of care for fabrics with special finishes (C-C)	Take turns drawing from a box pieces of paper with a fabric finish written on them. Explain how each finish affects the care of the fabric.
Demonstrate how improper care may affect fabric finishes (C-Ap)	Treat various finished fabrics in ways known to be harmful to the finish. Describe the results. Example: Bleach a permanent press linen with chlorine bleach. What happens to the permanent press qualities?
Cite facts about fabric finishes (C-K)	Review information in this lesson by playing "Dice-Addition," (pp. 310-311) "Name Your Color," or "Not Purple!," (pp. 308-309) using the set of questions of Fabric Finishes, pp. 312-315.

CROSS THE FINISH

A CROSSWORD PUZZLE OF FABRIC FINISHES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CROSS THE FINISH

A CROSSWORD PUZZLE OF FABRIC FINISHES

ACROSS:

1. A finish that causes a fabric to shed water is _____.
8. Most home furnishings may be laundered or _____ cleaned.
9. Another name for cloth is ____.
10. Spills should be wiped up the _____ they are noticed.
11. The way a fabric feels to the touch is called its _____.
13. A treatment applied to the surface of a fabric to make it better is called a(n) _____.
16. A finish which lasts only until the fabric is cleaned is called a _____ finish.
19. A finish that helps a fabric resist wear is called a(n) _____ resistant finish.
21. Proper care of _____ furnishings keeps them attractive longer.
22. Drinks spilled _____ fabrics may leave stains.
23. A soil release finish would make table _____ easier to care for.
25. Wool fabrics need to be treated to make them resistant to _____ and other insects.
26. Fabrics with easy care finishes are easier to keep _____.
28. A fabric that is Sanforized can be washed many times and will not _____ more than 1 percent.

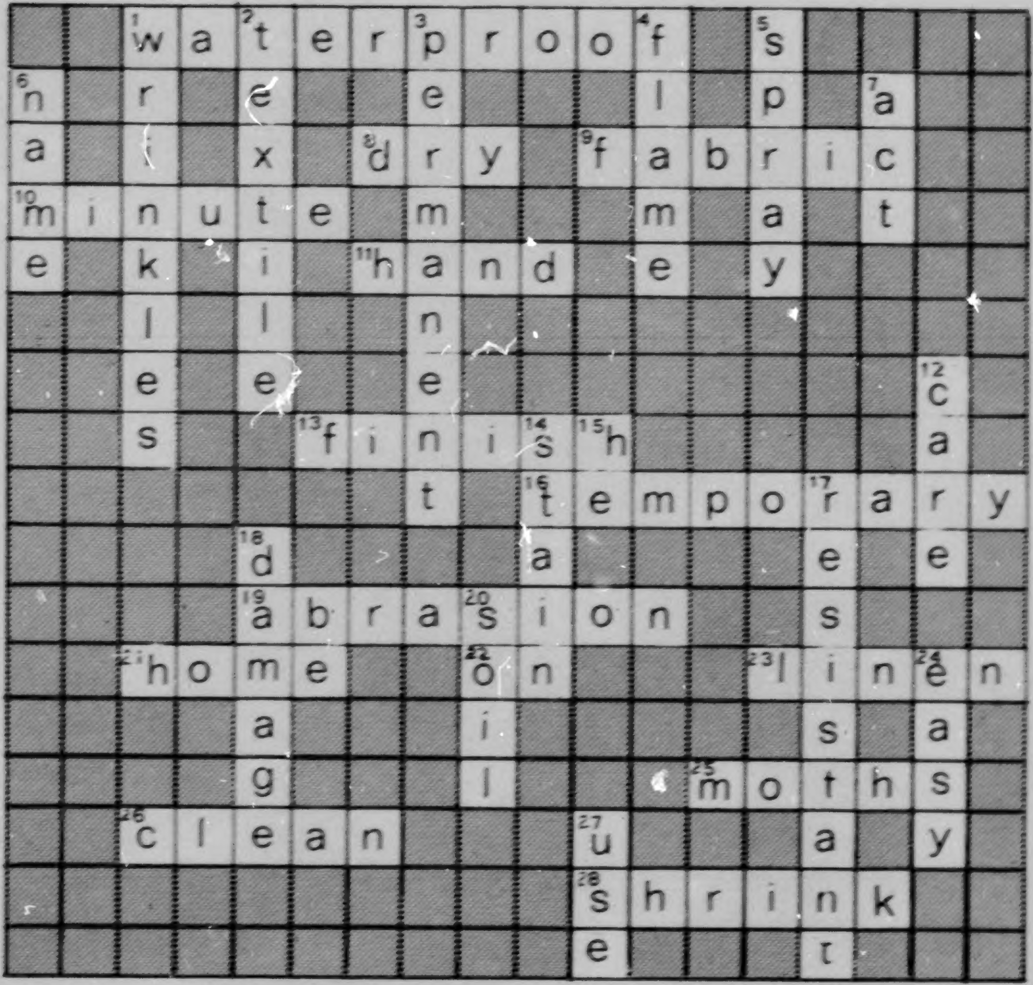
DOWN:

1. A permanent press finish means no more ironing to get rid of _____.
2. Another name for a cloth or fabric is _____.
3. A finish that lasts as long as the fabric lasts is called a _____ finish.
4. A flame retardant finish prevents a fabric from supporting a(n) _____.
5. Temporary finishes can be applied with commercial _____ products.
6. A company's title for a fabric is its brand _____.
7. The Flammable Fabrics _____ says that all children's sleepwear must be flame retardant.
12. All the treatments given to increase the life of home furnishings items can be called _____.
14. A finish which prevents substances from staining the fabric is called a(n) _____ resistant finish.
15. Stains should be removed before fabrics are laundered or pressed because _____ at sets stains.
17. A fabric that resists mildewing is called a mildew _____ finish.
18. Sunlight, fumes, and insects can _____ home furnishings items.
20. A finish which releases soil particles when it is washed is called a(n) _____ release finish.
24. Functional finishes make home furnishings items _____ to care for.
27. Some fabrics need a finish before they are safe to _____ as home furnishings items.

CROSS THE FINISH

A CROSSWORD PUZZLE OF FABRIC FINISHES

ANSWER SHEET



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FABRIC FINISHES

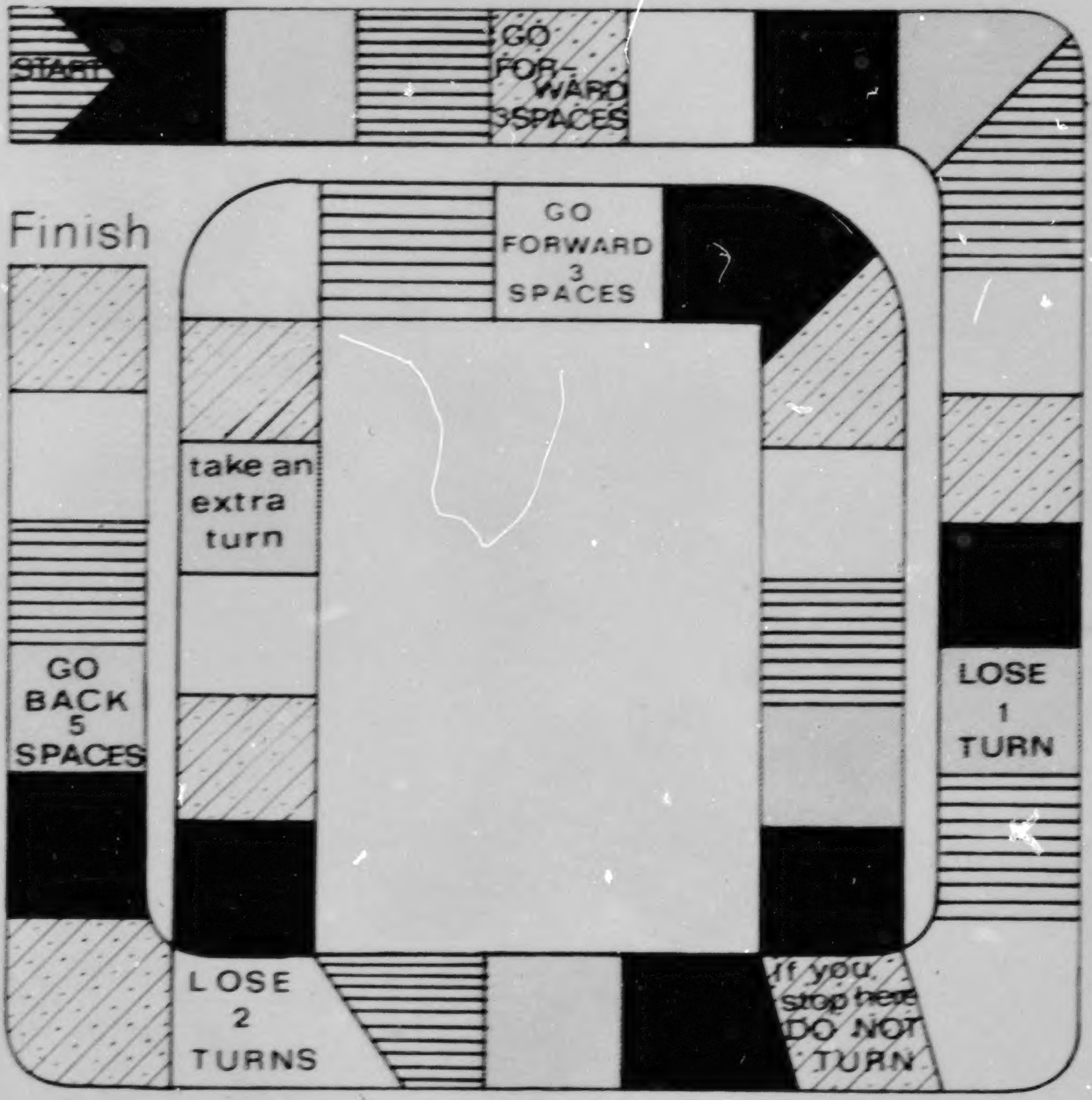
DIRECTIONS:

1. Examine sample labels of fabric finishes.
2. Study charts or other sources describing the purpose and care of each finish.
3. Fill in each column of this chart with examples of brand names, the purposes of, and the care required for each finish.

FABRIC FINISH	BRAND NAME	PURPOSE	CARE REQUIREMENTS
Wrinkle Resistant			
Permanent Press			
Shrink Resistant			
Soil Release			
Stain Resistant			
Abrasion Resistant			
Flame Retardant			
Water Repellent			
Waterproof			
Moth Repellent			
Mildew Resistant			

GAME BOARD FOR

NAME YOUR COLOR and NOT PURPLE!


START
GO FORWARD 3 SPACES
Finish
GO FORWARD 3 SPACES
take an extra turn
GO BACK 5 SPACES
LOSE 1 TURN
LOSE 2 TURNS
If you stop here DO NOT TURN

▤ PURPLE
□ GREEN
▨ ORANGE
▒ BLUE
■ RED

NAME YOUR COLOR

PLAYERS: For 2 to 5 players.

MATERIALS: Use one die or spinner and a marker for each player.

OBJECT: To be the first player to move his marker completely around the board.

RULES:

1. Pick a color: red, blue, green, purple, or orange.
2. Take turns throwing the die and moving the number of spaces indicated.
3. If a player lands on your own color square, he is safe.
4. If a player lands on any other color square, he must draw a card and correctly answer the question on it.
5. If he does not answer the question correctly, he loses his next turn.
6. A player must follow the directions on bonus or penalty spaces when he lands there.

WINNER: The first player to reach the finish.

NOT PURPLE!

PLAYERS: For 2 to 5 players.

MATERIALS: Use one die or spinner and a marker for each player.

OBJECT: To be the first player to move his marker completely around the board.

RULES:

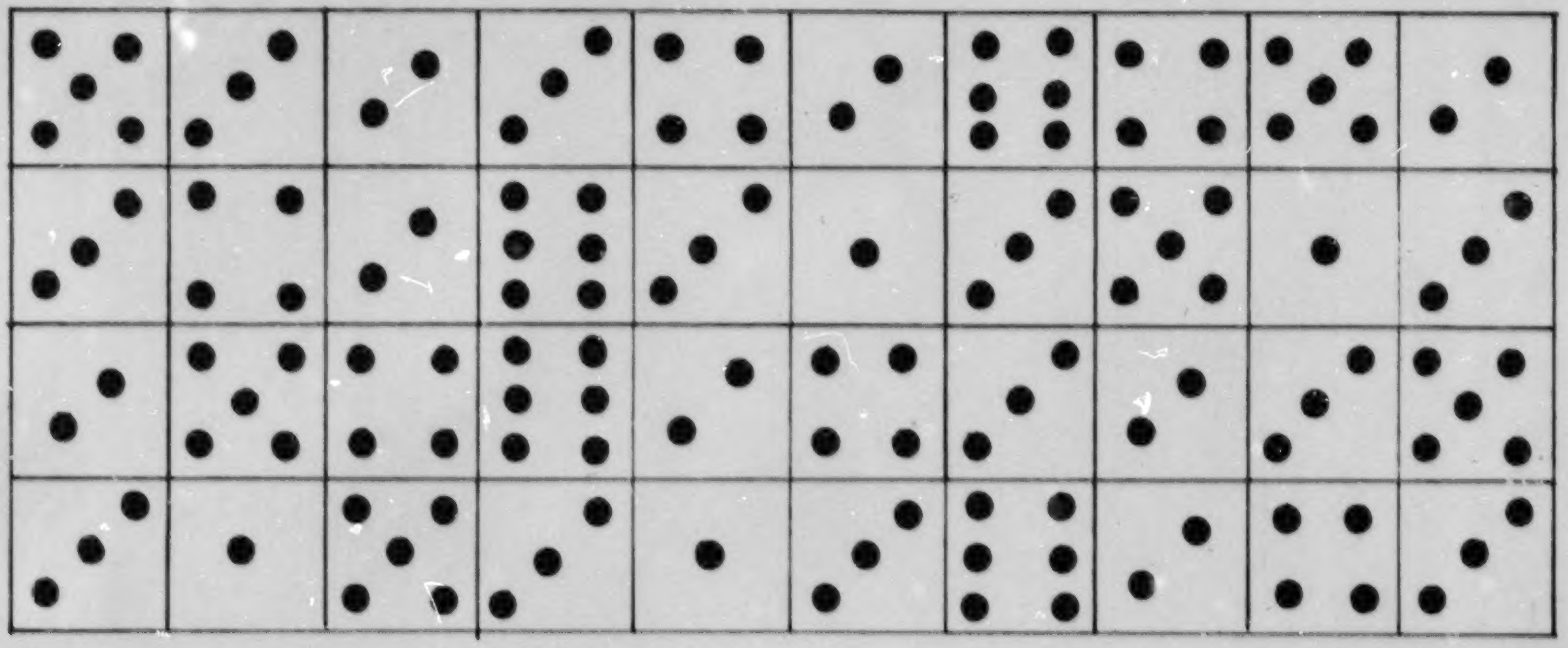
1. Players take turns throwing the die and moving the number of spaces indicated.
2. The color of the square a player lands on tells how many questions he must answer correctly.

Red...........1 question
Orange........2 questions
Blue..........3 questions
Purple............4 questions
Green.............no questions

3. For each question answered correctly, a player may move ahead one space until he has answered the assigned number of questions.
4. If a player cannot answer a question, his turn ends, and he cannot move ahead any spaces for the questions he failed to answer.
5. A player must follow the directions on bonus and penalty spaces when he lands there as a result of throwing the die, but not when he lands there as a result of answering questions correctly.

WINNER: The first player to reach the finish.

DICE - ADDITION



DICE-ADDITION

PLAYERS: For 2 to 5 players.

MATERIALS: Use one die and colored markers. For 2 players half the board may be used.

OBJECT: To place the most markers on the board.

RULES:

1. Each player chooses a set of markers.
2. Players take turns throwing die.
3. After throwing the die, a player may cover with his marker any number of squares that total the number thrown. For example, if a player throws a "6" he may cover any number of squares that adds up to "6," like 2 and 4; 3 and 3; 1 and 5; 3, 2, and 1; and so on.
4. The player then draws one question from the Question Pile for each square claimed.
5. To claim each square, a player must correctly answer one question.
6. If a player answers the question correctly, he may place his marker on that square, and no one else can claim that square.
7. If he does not answer one of the questions correctly, his turn ends, and he cannot claim the rest of his squares.

WINNER: The player with the most markers on the board when all the squares are covered.

FABRIC FINISHES

QUESTION SET

DIRECTIONS: Write the questions on one side of a small card, and write the answer on the other side. These questions may be used with "Name Your Color," "Not Purple!" or "Dice-Addition."

1. What is a fabric finish?

2. Name three types of fabric finishes.
   a.
   b.
   c.

3. How does an aesthetic finish improve a fabric?

4. How does a functional finish improve a fabric?

5. Name two good effects of a fabric finish.
   a.
   b.

6. Name two poor effects of a fabric finish.
   a.
   b.

7. Name three things that can damage fabrics.
   a.
   b.
   c.

8. What is a temporary finish?

9. What is a permanent finish?

10. Which of these is not safe to use on fabrics with permanent press finishes:
    _____a. Water softener?
    _____b. Chlorine bleach?
    _____c. Detergent?
    _____d. Soap?

11. What does Sanforized mean?

12. A moth resistant finish is most needed on
    _____a. cotton.
    _____b. rayon.
    _____c. wool.
    _____d. polyester.

13. What is a soil release finish?

14. What is the difference between a water repellent finish and a waterproof finish?

15. A mildew resistant finish is most needed on
_____a. cotton.
_____b. wool.
_____c. polyester.
_____d. nylon

16. Once a stain sets into a stain resistant fabric, the stain is very hard to remove.
_____a. True
_____b. False

17. What is the purpose of an abrasion resistant finish?

18. What is the advantage of a permanent press finish?

19. What happens when a flame is touched to a flame retardant fabric?

20. What is a brand name?

FABRIC FINISHES

ANSWER SHEET

1. A treatment applied to the surface of a fabric to improve its appearance or make its care easier.

2. (Any three of the following)
   - a. stain resistant
   - b. moth repellent
   - c. soil release
   - d. wrinkle resistant
   - e. mildew resistant
   - f. shrink resistant
   - g. flame retardant
   - h. water repellent
   - i. waterproof

3. (Any of the following)
   - a. improves hand of fabric
   - b. improves fabric appearance
   - c. improves fabric texture

4. (Any of the following)
   - a. makes fabrics easier to care for
   - b. makes fabric more durable
   - c. makes fabric wear longer

5. a. easy care
   - b. longer life

6. (Any 2 of the following)
   - a. feels uncomfortable
   - b. requires special cleaning procedures
   - c. is more difficult to clean, once soiled
   - d. weakens some fabrics

7. (Any three of the following)
   - a. sunlight
   - b. abrasion
   - c. chemicals
   - d. fumes
   - e. mildew
   - f. insects

8. a finish which lasts only through one or two cleanings

9. a finish that lasts as long as the fabric does

10. b. chlorine bleach.

11. The fabric will not shrink more than 1 percent.

12. c. wool.

13. a finish that causes the fabric to release soil more easily when it is cleaned

14. Waterproof finishes actually shed water, whereas water repellent finishes only resist water.

15. a. cotton.

16. a. true.

17. to help a fabric resist wear and maintain its strength

18. If properly cared for, a fabric treated with a permanent press finish requires no ironing.

19. The material will not burn readily and may not support a flame.

20. the name a company gives to its product

Care of Upholstered Furnishings

KEY IDEAS: Upholstery, unless given proper care, soon acquires stains and signs of wear.

Upholstered items require special spotting and cleaning.

Careful selection of cleaning method and cleaning supplies is important for proper care.

WORDS TO KNOW:
upholstery
upholstery fabrics
man made fabrics
plant fibers
vacuum cleaner
crevice tool
tufts
bleed
cushions
leather
spotting
saddle soap
solvent
absorbent
circular motion
soft bristle brush
down
polyfoam
foam rubber
kapok
cotton batting
allergy free

Behavioral Objectives	Learning and Evaluation Experiences
Identify upholstered furnishings items (C-K)	Examine upholstered furnishings. List the similarities among the pieces of furniture. Listen as the teacher describes upholstered furniture. Define upholstered furniture. Consider this definition: Upholstered furnishings are furnishings with fabric coverings over springs, padding, and cushions. Is your definition similar? Name some characteristics of upholstered furniture, such as comfortable cushions; variety of fabric, color, and pattern; use of heavy or strong fabrics; hidden inner construction; etc.
Name fabrics used in upholstered furniture (C-K)	Brainstorm to identify fabrics found in upholstered furniture at home and at school. List on the chalkboard the fabrics used in upholstered furnishings. Consider these points: 1. Upholstery fabrics are textile products that cover the cushioning and padding of furniture. These coverings usually are not removable.

Behavioral Objectives	Learning and Evaluation Experiences
	2. Upholstery fabrics include velvet, brocade, damask, matelasse, shantung, vinyl, and tweed. These fabrics may be made from cotton, wool, silk, nylon, rayon, polyesters, leather, plastic, and vinyl.
Explain the characteristics of a good upholstery fabric (C-C)	Study a bulletin board display of fabric samples which exhibit the following characteristics of a good upholstery fabric: (1) closely woven, (2) durable, (3) easy to clean, (4) treated with soil and stain repellent finishes, (5) resistant to fading and bleeding, (6) resistant to shrinking. Discuss reasons these characteristics are important in upholstery fabrics.
Determine fabrics suitable for upholstered furniture (C-An)	Study fabric samples. Sort the samples into two piles: those suitable for upholstery and those unsuitable for upholstery. List reasons for your choices.
Identify types of paddings used in upholstered furniture (C-K)	Study samples of paddings used in upholstered furniture. Include samples of shredded foam, foam rubber, polyfoam, cotton batting, kapok, and down.
Identify characteristics of paddings used in upholstered furniture (C-K)	Listen to the teacher describe characteristics of paddings. Include these characteristics: 1. Foam Rubber--retains its shape well and is very durable; solvents soften and destroy the rubber. 2. Polyfoam--soft, flexible, light-weight yet strong, allergy-free, durable, and inexpensive. 3. Down--soft, very fine duck feathers. 4. Kapok--plant seed fiber; doesn't absorb water, not durable, inexpensive. Play "Furniture Rummy" to match the characteristics of each kind of padding with its name. (See p. 326.)
Discover how the characteristics of paddings might affect the care of an upholstered item (C-Ap)	Experiment with various cleaning methods on fabrics padded with shredded foam rubber, solid foam rubber, polyfoam, kapok, and down, to discover how the charac-

Behavioral Objectives	Learning and Evaluation Experiences
	teristics of each might influence cleaning procedures. Experiments might include vacuuming a down filled pillow and using a dry-cleaning solvent on foam rubber. Did you discover the following things? Dry cleaning fluids should not be used on furniture padded with foam rubber because solvents soften and destroy the rubber. Furnishings padded with down should not be vacuumed because the vacuum pulls the down through the fabric.
Identify methods of cleaning upholstered items (C-K)	Brainstorm to name ways of cleaning upholstery. Then view a film showing or listen to the teacher as she names methods of cleaning upholstery. How many methods did you note? Brushing, vacuuming, spotting, shampooing, and dry cleaning are some examples. Visit an upholstery shop to observe the tools and methods used for cleaning upholstery. What tools and methods are used by commercial upholsterers to clean upholstery? How do these tools and methods differ from the ones used by homemakers? Which tools and methods are most effective?
Identify factors which influence the frequency with which upholstered items need cleaning (C-K)	Brainstorm to give examples of factors which influence the frequency with which upholstery needs cleaning. List on the chalkboard the influences named. Did you mention these influences: 1. Type of fabric (velvet, vinyl, leather)? 2. Climate of the community (dusty, wet, windy)? 3. Location of the furniture (in a private home, a hospital waiting room, a hotel lobby)? 4. Frequency with which the furniture is used (frequently or seldom)? 5. The typical users of the furniture (teachers, children, the public)?
Identify tools and equipment used in cleaning upholstery items (C-K)	View a display of tools and equipment used in cleaning upholstery. Include these: vacuum cleaner and attachments, soft bristle brush, absorbent rags, sponge, and rubber scraper or spatula.

Behavioral Objectives	Learning and Evaluation Experiences
Cite correct procedures for vacuuming an upholstered item (C-K)	View a demonstration showing the motions and techniques used in vacuuming upholstered furnishings. Procedures might include the following: 1. Vacuuming top and bottom of cushions, especially seams and tufts. 2. Using a back and forth motion over the entire furniture piece. 3. Using crevice tool to get between the frame and the cushions or springs.
Describe procedures for vacuuming an upholstered item (C-C)	Summarize on the chalkboard the procedures observed in the previous demonstration. Arrange these procedures into a checklist for use in evaluating techniques for cleaning upholstery.
Practice correct procedures for vacuuming upholstered furnishings items (P-GR)	Use the vacuum cleaner and appropriate attachments to vacuum an upholstered item, and use acceptable procedures as observed in the demonstration. Work in pairs, taking turns vacuuming and using the checklist developed in the previous experience to evaluate each other's work.
Name cleaning supplies used in caring for upholstered furnishings items (C-K)	View a display of cleaning supplies used in caring for upholstery. Examples: dry cleaning fluid, liquid shampoo, mild detergent, saddle soap, ammonia, egg beater, commercial finishing sprays. For what fabrics is each product recommended?
Give examples of fabrics on which each cleaning supply may be safely used (C-C)	Participate in a relay game in which the class divides into two teams. The teams stand in two lines at the back of the room. When the teacher says go, the first player on each team runs to a table at the front of the room. On the table are two stacks of upholstery fabrics (one for each team) and a variety of cleaning supplies used in caring for upholstery. Each player picks up the top fabric from his team's stack and finds one product which could safely be used to clean that fabric. The player places the fabric sample beside the product he has

Behavioral Objectives	Learning and Evaluation Experiences
	selected. If he has selected an appropriate product, the teacher nods approval and he races back to his team to tag the next person in line who then repeats the process. If the teacher does not approve the selection, the player must continue selecting products until he chooses an appropriate one. The first team to correctly identify cleaning products for all the fabrics in its stack wins the game. (Note: The two stacks of fabrics may be composed of different samples, or they may be composed of the same samples arranged in a different order so that players do not reach for the same product at the same time. Also, some cleaning products on the table may be used more than once, while others may not be used at all.)
Define stiff suds (C-K)	Listen to a definition of stiff suds. Write a definition for stiff suds. Consider this definition: suds made by whipping detergent in a small amount of water with an egg beater until the water is gone and only lather remains. Is your definition similar?
Explain the reason for using stiff suds for cleaning upholstered items (C-C)	Discuss reasons why it is important to use suds made with little water for cleaning upholstery. Consider these questions. Why is it important not to wet the padding of upholstered furniture? What might happen if the upholstery fabric gets too wet? Have you ever seen water circles on a fabric, perhaps on a tablecloth? What causes such rings? Can you think of any way to remove such rings from upholstered furnishings items? What can be done to keep water rings from forming when upholstered items are cleaned?
Identify the procedure for making stiff suds (C-K)	View a chart, handout, or transparency showing amounts of necessary ingredients and giving directions for making stiff suds. (See example, p. 327.)

Behavioral Objectives	Learning and Evaluation Experiences
Describe the steps in amking stiff suds for use on upholstery (C-C)	Study a handout sheet showing partial instructions for making stiff suds. Complete the information on the handout by filling in the blanks. (See example, p. 328-329.)
Practice making stiff suds for cleaning upholstery (P-GR)	Follow the directions listed on the chart or handout, and make stiff suds for spot cleaning or shampooing upholstered furnishings items in later learning experiences.
Define "spotting" as it relates to upholstery (C-K)	Listen to a definition of spotting. Consider this definition: removing spots and stains without cleaning the entire piece. How do you think spotting relates to care of upholstered items?
Identify types of stains likely to occur on upholstered furnishings items (C-K)	Brainstorm to list a variety of stains that might occur on upholstered furnishings. List these stains on the chalkboard. Does your list include these stains: coffee, grape juice, hot chocolate, wine, food stains, chewing gum, grease and oil, ink, lipstick, wax, rust, mildew, water spots, blood, and vomit.
Determine the causes of various types of stains (C-Ap)	Examine samples of upholstery fabrics which have been stained with various substances. The staining substance should be written on the back of each sample. Try to identify the staining substance; then look on the back of the sample to see if your identification is correct. What clues helped you to identify the stain? Did you consider such things as color, appearance, shape, odor, and texture of the stain?
Determine the substances which stain various upholstery fabrics (C-An)	Play the "Stain Game" to gain experiences in analyzing the causes of stains. Divide into two or three teams. Each team is given a set of numbered upholstery fabric samples that have been stained with unknown substances. Each team tries to correctly identify the substances which stained its samples. When all the stains have been tentatively identified,

Behavioral Objectives	Learning and Evaluation Experiences
	the teacher checks the answers with an answer key. If any answers are incorrect, the team should make another attempt to correctly identify them. The first team to correctly identify every stain in its set of samples wins the game.
Identify the steps involved in spot removal (C-K)	View a filmstrip, display, or demonstration showing the procedures for removing spots from upholstery. The following procedures will be discussed. 1. Decide what caused the stain and what method should be used to remove the stain. 2. Pre-test the chosen stain removal method on a hidden area of the furniture. 3. Apply cleaner sparingly, working from the edge of stain inward with a circular motion. 4. Blot rather than rub the soiled area. 5. Rinse with clean warm water, if necessary. 6. Dry quickly to prevent rings. Use a hair dryer or talcum powder to absorb moisture and speed drying.
Identify cleaning supplies useful in removing various stains (C-K)	Look at charts or transparencies that identify spot removal procedures and the supplies used for removing stains. (Refer to p. 293 in Clothing Services for an example.) List on the chalkboard examples of stain-removal products. For which type of stain is each product recommended?
Discover ways various fabrics react under different spot-removal conditions (C-Ap)	Work in groups using various spot-removal products, and remove stains such as food, ink, lipstick, etc., from upholstery fabric samples. Use such products as a liquid spot remover, a powdered spot remover, a cream spot remover, stiff suds made from mild detergent, vinegar, ammonia, and naptha. Observe results. Discuss the effect of each product on each fabric. Do any of the products appear to be safe for most of the fabrics? Do any of the products appear to be harmful to the fabrics?

Behavioral Objectives	Learning and Evaluation Experiences
Demonstrate the steps involved in spot removal (P-GR)	Use correct spotting techniques and appropriate cleaning products, and identify and remove unknown stains from samples of upholstery fabrics. Observe the results. How did you identify the stain? Did the cleaning product used remove the stain? If not, what other cleaning product might you try?
Determine the effectiveness of products and techniques used in spot removal (C-An)	Analyze results of the previous exercise in spot removal techniques. Consider these questions: Was the product used effective in removing the stain? If the stain was not completely removed could this be a result of the technique or the product used? If necessary, repeat the spotting process, and use correct techniques or a different cleaning product. Analyze the results of the second attempt to remove the stain.
Identify the steps involved in shampooing upholstered items (C-K)	View a filmstrip, slides, or a demonstration showing the steps to be followed in shampooing upholstered items. Compare the steps observed with these procedures: 1. Remove surface dirt by brushing or vacuuming. 2. Prepare stiff suds, or use a commercial foam cleaner. 3. Pre-test fabric in a hidden place to see that it is cleanable and shrink resistant. 4. Using a circular motion sponge lather over a small area until lather looks soile. Remove lather with a spatula or rubber scraper. 5. If using stiff suds, wipe area with a clean sponge wrung from clean warm water. 6. To promote fast drying provide good circulation in the room. 7. When fabric is thoroughly dry (may take 15 hours), vacuum or brush lightly with a soft bristle brush.

Behavioral Objectives	Learning and Evaluation Experiences
Summarize precautions which should be observed when shampooing upholstery (C-C)	Discuss precautions which should be observed when shampooing upholstery. Include in the discussion such points as these. 1. Do not use soap because it is more difficult to rinse off. 2. To avoid wetting the padding use only a small amount of water. 3. Test the upholstered item in hidden place to be sure it can safely be shampooed. 4. Avoid rubbing the fabric too much because rubbing causes the fabric to look worn. 5. Allow ample time (15 hours) for the furniture to dry completely before it is used. 6. Shampoo covers on the cushion in a way designed to prevent shrinkage. Note: Though a cushion cover may be closed with a zipper, the cover should not be removed for cleaning. Removing a cover for cleaning increases the likelihood of shrinkage. Zippers are installed to increase efficiency in mass production, to allow the homemaker to straighten the fabric cover on the cushion paddings, and to aid in removal of spots that have soaked through the fabric.
Demonstrate correct procedures to be followed in shampooing upholstered furnishings (P-GR)	Practice using acceptable procedures to clean an upholstered item. Refer to the two previous objectives and learning activities for procedures and precautions to be followed in shampooing upholstery.
Analyze upholstery-shampooing procedures to discover a more efficient or safer method for cleaning (C-An)	Work in groups of two or three, and take turns observing as each group member cleans part of an upholstered item. Use a rating scale or the checklist developed in an earlier learning experience, and determine whether each member follows the correct cleaning procedures. Make notes on improvements that could be made. Discuss your findings with the group. Now each member should repeat the cleaning process and follow the suggestions for

Behavioral Objectives	Learning and Evaluation Experiences
	improvement made by the group. (Note: Upholstered items for cleaning may be obtained from such places as the school office, the teachers' lounge, the homemaking department, or the students' homes.)
Identify symbols used by upholstery manufacturers to indicate the cleaning method best suited to an upholstered item (C-K)	Study cleaning symbols used by upholstery manufacturers as depicted on a chart, a transparency, or the chalkboard. Are these symbols depicted: W = Use water-based cleaning agents or foam? S = Use only mild, pure, water-free dry cleaning solvents? W-S = Use water-based cleaning agents or foam, or use mild water-free solvents? X = Vacuum or brush lightly, but do not clean with any foam or liquid cleaning agents?
Interpret the meaning of each upholstery care symbol (C-C)	Discuss what each care symbol identified in the previous experience indicates. Do you think each symbol was well chosen? How do these symbols compare with those which indicate care to be given garments and clothing fabrics? (Refer to pp. 291-292 in Clothing Services for a chart of care symbols used on garment labels.)
Determine the proper care for an upholstered item by analyzing labels on various items (C-An)	Study sample labels from upholstered furnishings or upholstery fabrics. By analyzing the care symbols or the fabric characteristics noted on each label, determine the type of care each should be given.
Recite information about care of upholstered furnishings (C-K)	Review information in this lesson by playing "Dice-Addition" (pp. 310-311), "Name Your Color" (pp. 308-309), or "Not Purple!" (pp. 308-309). Use the set of study questions for Care of Upholstered Furnishings on pp. 330-334, as a guide.

FURNITURE RUMMY

For rules, see "Home Furnishings Rummy" pp. 33-34. Books in "Furniture Rummy" are made of one "name card" and two or more matching "characteristic" cards. When making the cards for the game, make one set of the characteristic cards and two sets of the name cards, so that players can make more books.

Sample Cards
And
Answer Sheet

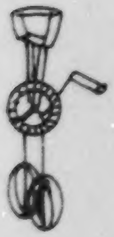
NAME CARDS

POLYFOAM	DOWN	KAPOK	SHREDDED FOAM RUBBER	FOAM RUBBER

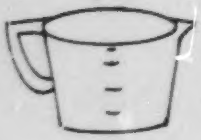
CHARACTERISTIC CARDS

Man-made foam	Fine feathers	Plant seed fiber	Allergy - free	Large square molds
A foam not damaged by dry cleaning solvents	Very soft	Won't absorb water	Inexpensive	Durable and flexible
Won't absorb water	Vacuum pulls through fabric	Silky vegetable fiber	Damaged by dry cleaning solvents	Inexpensive
Large square molds	From duck or goose	Not durable	Durable and flexible	Damaged by dry cleaning solvents
Inexpensive	Must fluff often	Inexpensive	Pieces of foam	Allergy-free
Allergy-free	Expensive			
Durable and flexible				

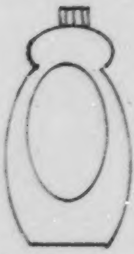
HOW TO MAKE STIFF SUDS



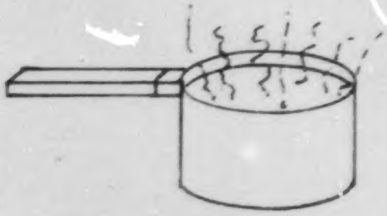
Whip



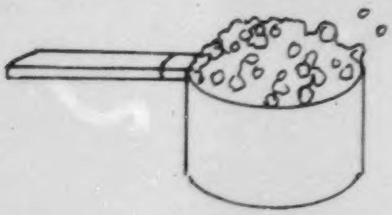
one cup



mild detergent

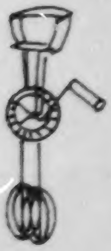


into one quart

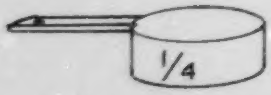


boiling water until all the water is gone and only lather or stiff suds remain. Whip suds again if the foam disappears.

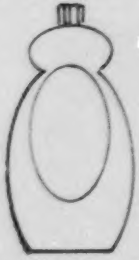
For a smaller amount of suds to use in spot cleaning,



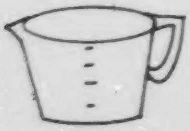
Whip



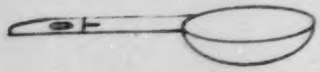
1/4 cup

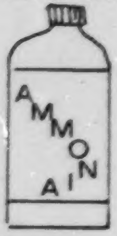


mild detergent



into one cup





hot water. Add 1 tablespoon ammonia if the upholstery is very dirty.

DAD'S FAVORITE CHAIR

Every Dad has a favorite chair that he sits in all the time. He eats dinner in it while he watches television. He fixes everything from toys to car parts while he sits in it. He smokes in it, drinks coffee in it, and often falls asleep in it. Because it is used so much, the chair gets very dirty, and Dad seldom finds time to clean it.

Susy's dad has such a favorite chair which has become very dirty. Susy is going to spot clean her dad's chair and surprise him when he comes home. She doesn't have a commercial foam cleaner; so she plans to make a homemade cleaner of __________. First Susy measures out __________ cup of mild __________. She pours this into __________ cup of __________. Since her dad's chair is very dirty, she adds __________ tablespoon of __________ to help clean the upholstery. She places all this into a bowl and then whips it with an __________ until only __________ remains and all the __________ is gone. Now she's ready to spot clean her dad's chair.

WORD LIST:

From the list of words below, choose the word or words which best complete each blank in the paragraph above. Each word may be used only once, and some of the words will not be used at all.

ammonia
boiling water
detergent
egg beater
fork
lather
one
one
one-fourth
one-half
soap
stiff brush
stiff suds
vinegar
water

DAD'S FAVORITE CHAIR

ANSWER SHEET

Every Dad has a favorite chair that he sits in all the time. He eats dinner in it while he watches television. He fixes everything from toys to car parts while he sits in it. He smokes in it, drinks coffee in it, and often falls asleep in it. Because it is used so much, the chair gets very dirty, and Dad seldom finds time to clean it.

Susy's dad has such a favorite chair which has become very dirty. Susy is going to spot clean her dad's chair and surprise him when he comes home. She doesn't have a commerical foam cleaner; so she plans to make a homemade cleaner of stiff suds. First Susy measures out one-fourth cup of mild detergent. She pours this into one cup of boiling water. Since her dad's chair is very dirty, she adds one tablespoon of ammonia to help clean the upholstery. She places all this into a bowl and then whips it with an egg beater until only lather remains and all the water is gone. Now she's ready to spot clean her dad's chair.

CARE OF UPHOLSTERED FURNISHINGS

QUESTION SET

DIRECTIONS: Write the question on one side of a small card, and write the answer on the other side of the card. These questions may be used with "Name Your Color," "Not Purple!" or "Dice-Addition."

1. Name three characteristics of a good upholstery fabric.
   a.
   b.
   c.

2. List three fabrics suitable for upholstered furniture.
   a.
   b.
   c.

3. Name three types of padding used in upholstery.
   a.
   b.
   c.

4. What is down?

5. What is kapok made from?

6. What is upholstered furniture?

7. Do not vacuum furniture padded with
   _____a. kapok.
   _____b. foam rubber.
   _____c. down.
   _____d. polyfoam.

8. Do not use dry cleaning solvents on
   _____a. kapok.
   _____b. foam rubber.
   _____c. down.
   _____d. polyfoam.

9. How are stiff suds made?

10. List two reasons for using as little water as possible for cleaning upholstery.
    a.
    b.

11. Define "spotting."

12. Should soap be used to clean upholstery?

Why or why not?

13. What does the upholstery care symbol "X" mean?

14. What does the upholstery care symbol "W-S" mean?

15. What does the upholstery care symbol "S" mean?

16. What does the upholstery care symbol "W" mean?

17. What are tufts on upholstery?

18. How should dust be removed from furniture stuffed with down?

19. What should be done to test whether a piece of upholstery can be safely cleaned?

20. What motion is used for applying shampoo to upholstery?

21. Name two methods for speeding the drying of upholstery.
a.
b.

22. What type of brush is used to clean upholstery?

Why?

23. What is the best cleaning product for use on leather upholstery?

24. Before upholstery is shampooed, loose dirt should be removed by what method?

25. Remove fresh grease spots from upholstery with
_____a. cornstarch.
_____b. detergent.
_____c. ammonia.
_____d. vinegar.

26. Remove blood spots from upholstery with
_____a. cornstarch.
_____b. detergent.
_____c. ammonia.
_____d. vinegar.

27. When shampooing upholstery, apply shampoo to
_____a. the entire piece at once.
_____b. a small section at a time.

28. Remove stiff suds from upholstery with
_____a. a rubber scraper.
_____b. a wet sponge.

29. Which substance should not be used to clean plastic upholstery?
_____a. Stiff suds
_____b. Upholstery shampoo
_____c. Mild soap
_____d. Ammonia

CARE OF UPHOLSTERED FURNISHINGS

ANSWER SHEET

1. (Any three of the following)
   a. closely woven
   b. durable
   c. easy care
   d. resistant to fading and bleeding
   e. resistant to shrinking
   f. treated with soil- and stain-repellent finishes

2. (Any three of the following)
   a. velvet
   b. brocade
   c. damask
   d. matelasse
   e. shantung
   f. tweed
   g. leather
   h. vinyl

3. (Any three of the following)
   a. down
   b. kapok
   c. cotton batting
   d. polyfoam
   e. shredded foam
   f. foam rubber

4. very fine duck or goose feathers.

5. plant seed fibers.

6. furnishings with fabric coverings placed over springs, paddings, and cushions.

7. c. down.

8. b. foam rubber.

9. by whipping detergent in a small amount of water with an egg beater, until the water is gone and only lather remains.

10. (Any two of the following)
    a. to prevent fabric shrinkage
    b. to keep from wetting the furniture padding
    c. to prevent water spots on the fabric

11. Spotting is a process of removing stains or spots without cleaning the entire piece of furniture.

12. No. More water is needed to rinse off soap than to rinse off detergent, and so there is more danger of water spotting the fabric or wetting the padding.

13. Vacuum or brush lightly, but do not clean with foam or liquid products.

14. Use water-based cleaning products, foam, or mild solvents.

15. Use only mild dry cleaning solvents.

16. Use water-based cleaning products or foam.

17. the places where stuffing is pulled in and fastened with a covered button.

18. with a soft bristle brush.

19. Test the fabric by applying suds in a hidden area.

20. a circular motion.

21. (Any two of the following)
    a. open the windows
    b. heat the room
    c. use electric fan
    d. place the furniture outdoors in the shade
    e. use a hair dryer
    f. use talcum powder

22. a soft bristle brush because stiff bristles damage the fabric.

23. saddle soap or paste wax.

24. vacuuming or brushing.

25. a. cornstarch.

26. c. ammonia.

27. b. a small section at a time.

28. a. a rubber scraper.

29. d. ammonia

Care of Case Goods

KEY IDEAS: Proper care can increase the life and beauty of case goods.

Knowledge of the types of furniture care products available and the purpose of each contributes to selection of the best product for a particular use.

Scratches, spots, and burns are probably the most frequent causes of damage to wood furniture.

WORDS TO KNOW:

case goods
solid wood
veneer
plywood
laminate
dusting
polishing
waxing
shellac
refinish
nutmeat
linseed oil
blemish
dent
patina

Behavioral Objectives	Learning and Evaluation Experiences
Identify materials used in the manufacture of furniture (C-K)	Listen to a representative such as a carpenter, cabinetmaker, or salesman, discuss types of materials used in furniture and the characteristics of each. Materials may include solid wood, veneer, metals, plastics, marble, glass, leather insets, etc. Visit a furniture store or refinishing shop, and examine materials used in constructing furniture. Examine a display of woods and other materials commonly used in furniture manufacturing. Listen as the teacher reads a list of the kinds of furniture each material can be constructed of.
Give examples of the uses of materials in furniture construction (C-C)	Cut out pictures from magazines showing furniture made from various materials. Describe the materials in each. Pictures might show wood, metal, plastic, marble, or glass furniture. Display the pictures on a bulletin board, and make a label identifying the material each represents.

Behavioral Objectives	Learning and Evaluation Experiences
Determine materials used in the construction of furniture (C-An)	Examine furniture at school, at home, or at a furniture store, and determine the types of materials used in the construction of each piece. Point out the materials used in each furniture piece. Does the furniture resemble the material of which it is made, or has the material been made to appear like something else?
Identify finishes used on case goods (C-K)	Listen to a resource person such as a furniture manufacturer or a furniture merchant discuss various finishes used on furniture. List the finishes on the chalkboard.
	View a display of furniture finishes. Include these finishes: plastic laminates, high luster wood finishes, low luster wood finishes, and natural oil finishes. When teacher calls your name, name one furniture finish you saw.
Illustrate types of furniture finishes (C-C)	Discuss a wall chart, magazine pictures, or furniture in the CVAE department, and point out examples of high and low luster wood finishes, laminated plastic finishes, veneers, etc.
Identify the care required for each furniture finish (C-K)	View a film, chart, or demonstration showing methods of caring for various furniture finishes. You may include dusting, washing, polishing, waxing, and oiling (See p. 341.)
Describe the care required for each finish (C-C)	Play the "Word Search Game" for Care of Furniture Finishes on pp. 342-343, to identify furniture finishes and describe the care each needs.
	Take turns identifying finishes on furniture in the classroom or school building and describing the proper type of care for each type of finish.
Show the relationship of various furniture finishes and the care required by each (C-Ap)	Visit a furniture store, and observe different furniture finishes. Point out various finishes used on furnishings. Decide whether each should be waxed, polished, or washed. Justify your decisions.

Behavioral Objectives	Learning and Evaluation Experiences
	Examine furniture in the CVAE department or in the school. Decide whether each piece has a high luster, low luster, natural oil, or other finish. Then describe the type of care the piece should be given based on its finish.
Identify correct procedures to follow in caring for furniture (C-K)	View slides, transparencies, or a demonstration showing correct procedures to use when dusting, washing, polishing, and waxing furniture. (See p. 341 for suggested procedures.)
Summarize correct procedures for caring for furniture (C-C)	Study a handout describing correct furniture care procedures. Work in small groups, and discuss the procedures used and explain the importance of each step. Take turns describing in your own words and without looking at the handout the procedures. (See p. 341.)
	Play "Spin the Duster." Place a duster brush, bottle, etc. in the center of a table, and spin it. Each time it points to someone, that student must name one correct procedure for dusting, waxing, polishing, or washing furniture. No procedure can be repeated. When a student cannot think of a new procedure, he is out of the game. The last person left at the table wins.
Demonstrate correct procedures to be followed in caring for furniture (P-GR)	Use correct procedures and dust, wash, polish, and wax furniture. Did you follow the procedures listed on p. 341?
Name products and equipment used in furniture care (C-K)	Study a display of supplies and equipment needed in caring for furniture. Included may be these items: lint-free cloths; feather dusters; and commercial waxes and polishes in the form of sprays, liquids, and creams. Name the supplies and equipment needed in caring for furniture.

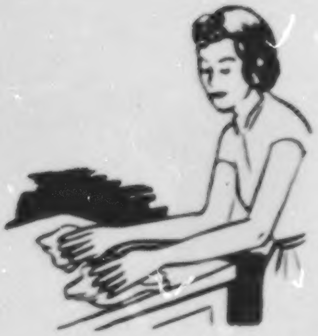
Behavioral Objectives	Learning and Evaluation Experiences
	Study a chart or display showing the products needed for maintaining high-, medium-, and low-luster wood finishes. Remember that high luster finishes should be polished, but medium and low luster finishes should be waxed with cream-type wax products. Identify products used for maintaining a high luster, a medium luster, and a low luster finish.
	Visit stores or examine a display, and identify commercial products available for furniture care. List on the chalkboard the types available and the type of furniture for which each is recommended.
Identify a variety of ways to apply furniture care products (C-K)	Study labels on commercial furniture care products, and discover various ways they are applied. Include spray, liquid, and paste products in your study. In small discussion groups, state to each other how to apply each product.
Cite information provided on labels of furniture care products (C-K)	Examine labels of commercial furniture care products and discover what types information they provide. Make a list of the information that would be useful to you as you decide on which furniture to use the product. What other information would you need to have before you cleaned the furniture?
Prepare guidelines for selection of furniture care products (C-Ap)	Use information found on labels of furniture care products, and prepare a list of guidelines for selection of the best products. Did you include these guides: type of furniture finish, amount of luster on wood furniture, and ease of product application?
Cite common causes of furniture damage (C-K)	View a film or display showing several causes of damage to furniture. Discuss these questions. What are the main causes of furniture damage? What steps can be taken to prevent such damage?

Behavioral Objectives	Learning and Evaluation Experiences
	Interview a custodian or hotel housekeeper to discover the most frequent causes of furniture damage. What treatment is used to repair the damaged furniture? What steps are then taken to prevent further damage to the furniture? Share your findings with the class.
Illustrate common causes of furniture damage (C-C)	Examine furniture or pictures of furniture which has been damaged by sunlight, spilled liquids, cigarette burns, scratches, etc. Decide what caused the damage, and display pictures on a bulletin board for use during class discussion.
	Role play situations showing how furniture can become stained or marked. Include such stains as water rings, heat marks, spilled milk, nail polish, and candle wax as well as burns, scratches, and blemishes. (See p. 344.)
Identify methods for treating damaged furniture (C-K)	Study a chart or display showing furniture stains, blemishes, and scratches and methods of removing them. (See pp. 345-347.) List methods of removing stains, blemishes, and scratches on the chalkboard.
	Watch a demonstration showing correct methods used for treating stains, blemishes, and scratches on case goods. Name the procedures shown.
Explain methods used for removal of various stains, blemishes, and scratches (C-C)	Prepare "recipe cards" listing techniques for removal of specific stains, blemishes and scratches from furniture. Add these to your file of "recipes" for cleaning home furnishings.
Practice treating stains, blemishes, and scratches from furniture (C-Ap)	Use correct procedures for treating blemished, scratched, or stained furniture. Furniture might be obtained from the CVAE department or from the teachers' lounge, from individuals, from the students' homes.

Behavioral Objectives	Learning and Evaluation Experiences
Analyze methods used for treating damaged furniture (C-An)	Use a checklist or score card for determining the success of methods used for removal of stains, scratches, and blemished from furniture using a checklist or score card. Were the methods used successful? If not, how could they have been improved?
Identify ways to protect furniture from damage (C-K)	Brainstorm to name ways furniture can be protected from damage. These ideas may be included: the use of coasters for glasses, convenient placement of ashtrays, the use of doilies or mats under flower pots and knickknacks, smooth edges on knickknacks, etc.
Depict ways of protecting furniture from damage (C-C)	Design a bulletin board display with magazine pictures, drawings, or cartoons showing ways of protecting furniture from damage.
Cite facts about care of case goods (C-K)	Review information in this lesson by playing "Dice-Addition" (pp. 310-311), "Name Your Color" (pp. 308-309), or "Not Purple!" (pp. 308-309). Use the set of questions for Care of Case Goods, pp. 348-353.

FURNITURE CARE PROCEDURES

Dusting:



1. Use a dust cloth folded several times to provide more dusting surfaces.
2. Begin at the highest point to be dusted and work down.
3. Use long, straight, overlapping strokes that cover the length of the surface.
4. To avoid streaking, dust with the wood grain.
5. To save time, use a cloth in each hand.
6. Refold the cloth as it becomes dirty because dirty cloths may damage the finish.
7. Never shake out the dust cloth.
8. Dust all surfaces and under all objects.

Washing:

1. Wash only laminated plastic surfaces. Do not wash wood furniture.
2. Clean with mild soapy water.
3. Do not use cleansing powders.
4. Rinse with clean water; dry; then wax.
5. Use the same motions as in dusting, and follow the grain of the wood.

Waxing:

1. Fold a clean, soft cloth several times.
2. Wet the cloth thoroughly with wax, or spray enough wax on surface to wet it completely.
3. Use a circular motion for cleaning off old wax but end by wiping with the grain.
4. Quickly wipe dry with another clean cloth while wax is still moist. Wipe with the grain.
5. After cleaning, follow directions on the label, and reapply wax.

Polishing:

1. Fold a clean, dry cloth, and wet it with polish.
2. Wipe the entire furniture surface, following the wood grain.
3. Let polish dry until a haze forms.
4. Wipe off the haze with a clean, dry cloth.

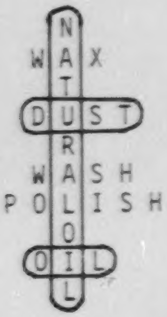
WORD SEARCH GAME

CARE OF FURNITURE FINISHES

DIRECTIONS: 1. Find and circle the following furniture finishes in a vertical (up and down) line:

HIGH LUSTER
LOW LUSTER
LAMINATES

2. Then find proper "care words" which cross each finish in a horizontal line. These words describe types of care required for furniture finishes.
3. Several "care words" are listed across each finish. Circle only those that describe care which should be given to that finish.
4. Example:



A natural oil finish needs only dusting and an occasional rubbing with oil, so those are the only two "care words" circled.

H I J L P A L B H S H F G Q L P O L I S H

X P W A S H U D I T I A S H A O L O W U S

W C K M T U K I S H G X A W S T U W A X D

P O L I S H N R G K H N D U K O I L E O L

S R E N P H A T P O L I S H T C N U A M R

E K W A X C P D H D U S T P O W A S H X T

O Z N T N U R E W A S H L Y D U S T A P R

P T Q E S F N M O D T N U K C R D E H O L

O D U S T A S H W A E R C L S O X R S E R

P O K U C E R X P E R A V E D Y F N U S T

WORD SEARCH GAME

CARE OF FURNITURE FINISHES

ANSWER SHEET

H	I	J	L	P	A	L	B	H	S	H	F	G	Q	L	P	O	L	I	S	H
X	P	W	A	S	H	U	D	I	T	I	A	S	H	A	O	L	O	W	U	S
W	C	K	M	T	U	K	I	S	H	G	X	A	W	S	T	U	W	A	X	D
P	O	L	I	S	H	N	R	G	K	H	N	D	U	K	O	I	L	E	O	L
S	R	E	N	P	H	A	T	P	O	L	I	S	H	T	C	N	U	A	M	R
E	K	W	A	X	C	P	D	H	D	U	S	T	P	O	W	A	S	H	X	T
O	Z	N	T	N	U	R	E	W	A	S	H	L	Y	D	U	S	T	A	P	R
P	T	Q	E	S	F	N	M	O	D	T	N	U	K	C	R	D	E	H	O	L
O	D	U	S	T	A	S	H	W	A	E	R	C	L	P	O	X	R	S	E	R
P	O	K	V	C	E	R	X	P	E	R	A	V	E	D	Y	F	N	U	S	T

ROLE PLAY SITUATIONS
ON
FURNITURE DAMAGE

The Smiths are giving a party for several close frineds. Their friends are all very nice, but some are careless. Pretend to be these guests at the Smiths' party. Show how each guest might accidentally damage the furniture. Then explain how to repair the damage.

1. Mrs. Jones enjoys talking so much that often she pays no attention to what she is doing. At the moment, she is sitting on the sofa next to the Smiths' best wood table. She is smoking a cigarette and talking eagerly.

2. Mr. Roberts loves to tell jokes. He always motions with his hands as he talks. He is telling a joke right now. Several half-empty coffee cups are sitting on the table in front of him.

3. Mrs. Johnson loves to wear jewelry. Tonight she is wearing a new charm bracelet. Several heavy, rough-edged charms dangle from the bracelet. Mrs. Johnson wants everyone to notice her bracelet, so everytime she reaches for her coffee she drags the bracelet across the table. The noise gets lots of attention, especially from Mrs. Smith.

4. Mr. Wilson is sitting in a chair near a small table. He has no place to put his coffee cup because a large burning candle covers most of the table top. Mr. Wilson solves his problem by moving the candle to another table, but he forgets to move the mat under the candle to catch the wax drips. Mrs. Smith soon discovers the candle dripping onto the table.

METHODS OF TREATING DAMAGED FURNITURE

BLEMISH	WHAT TO USE	STEPS IN REMOVING
Scratch	Nutmeat Linseed oil	1. Break a nut (such as a pecan, English or black walnut, Brazil or butternut) in two; rub it diagonally over the scratch until it darkens. 2. a. Pour boiled linseed oil on a 3/0 steel wool pad; rub it over the scratch with the wood grain applying pressure as you rub. b. Wipe the entire surface with a cloth slightly moistened with oil c. Wipe with a dry cloth. 3. Rewax furniture.
Perfume or Alcohol Spot	Camphorated Oil	1. Wipe off spilled liquid. 2. Wash the spot with mild soapy water. 3. Rinse and dry the surface. 4. Moisten a cloth in camphorated oil. Rub the spot lightly. 5. Wipe off excess oil. 6. Wax surface.
Burn	Naptha Fine steel wool (3/0) Sandpaper (6/0) Nutmeat Linseed oil Fresh iodine (for brown color) Stick shellac Spatula or knife	1. Scrape burned area with a sharp knife. 2. Remove dust and scrapings. 3. Dip a cotton swab in naptha and clean the burned area. 4. Wrap steel wool around a small pointed stick. Go over the burned area only. 5. Clean the area. 6. Rub again with sandpaper. 7. Apply stain for color of wood. Allow the stain to dry. 8. Heat a knife in a smokeless flame. Scrape shellac from the stick with a hot knife to fill the burned area. Smooth area down with the edge of knife. 9. Sand treated area carefully. 10. Buff to restore original shine.

BLEMISH	WHAT TO USE	STEPS IN REMOVING
Bloom (grayish color)	Warm water Vinegar	1. Wet a soft cloth in warm water with vinegar (1 pint water with 1 1/2 teaspoons vinegar). Squeeze out excess water. 2. Rub over surfaces of furniture. 3. Dry with soft cloth.
White spots or rings (left by hot dishes, water, or alcohol)	Ashes Steel wool (3/0) Lightweight oil Table salt Household Ammonia	1. Use the simplest remedies first; then try more drastic means if necessary. 2. a. Dust ashes over the spot or ring. b. Dip a 3/0 steel wool pad or cloth into a lightweight oil. Then rub lightly with the grain of the wood. c. Apply lightly to the entire surface to prevent spotting. 3. a. Dip your finger into lightweight oil, then common table salt. b. Rub the spot with the mixture. c. Much rubbing may be needed. 4. This method is especially good for a varnished surface. a. Dip a cloth in clear water; wring; then moisten with a very small amount of household ammonia. b. Whisk the damp cloth over the spot lightly and quickly. c. Rub with a dry cloth.
Ink spots	Pumice stone Light oil Soft cloths Turpentine Household ammonia or oxalic acid Small brush	1. If the stain is only on the surface, rub with a mixture of pumice stone and light oil made into a paste. Rub with the grain of the wood, using a soft cloth. Clean with turpentine on a clean cloth. 2. If this does not completely remove stain, scrape the finish. 3. Bleach stain with pure household ammonia or a saturated solution of oxalic acid. Apply bleach with a small brush. Let the solution remain for recommended time; then wipe off with a damp

BLEMISH	WHAT TO USE	STEPS IN REMOVING
		cloth. Repeat until desired results are obtained. Neutralize the bleach; wash with clear water. Allow to dry for at least 24 hours.
Dulled or spotted plastic surface	Cream polish Silicone base wash Auto cleaner polish Soft cloth	1. Clean with a low luster cream polish or a silicone-base wash. 2. On badly worn areas, pour a little single step auto cleaner polish on a thick pad of clean, soft cloth, and rub the length of the pattern using long, even strokes. Rub until an even gloss develops; then wipe with a clean cloth. Apply cream polish or a silicone base wax.
General soil	Soft cloth Pure white soap Green soap	1. For mild cleaning, a. wash the piece thoroughly with a soft, clean rag and warm water to which a small amount of pure white soap has been added, b. wipe dry with clean cloths. 2. For finger marks and sticky or greasy soil, a. soak a soft cloth with warm water. Put a teaspoon or more of green soap on the cloth. Fold the cloth into a pad. b. rub the surface of the piece with a circular motion until it is covered with lather. c. remove the soap with a cloth dampened in lukewarm water. d. dry and polish with a dry, soft cloth, rubbing with the grain of the wood.

CARE OF CASE GOODS

QUESTION SET

DIRECTIONS: Write the question on one side of a small card, and write the answer on the other side of the card. These questions may be used with "Name Your Color," "Not Purple!," or "Dice-Addition."

1. Name the two general types of furniture.

2. Name three examples of case goods.
   a.
   b.
   c.

3. Name three types of materials case goods are made of.
   a.
   b.
   c.

4. A thin sheet of beautifully grained wood glued to a plywood base is called
   _____a. plywood.
   _____b. laminate.
   _____c. veneer.
   _____d. patina.

5. A veneer is a cheap type of furniture construction and should not be purchased if solid wood furniture is available.
   _____a. True
   _____b. False

   Why?

6. Name at least one type of metal being used to construct furniture today.

7. What tells you whether to use wax or polish on a piece of furniture?

8. When applying wax or polish to furniture, in which direction should you rub?

9. Should wood furniture ever be washed?

   Why?

10. Which should be used to care for high luster finishes?
    _____a. polish
    _____b. wax

11. Which should be used to care for low luster finishes?
    _____a. polish
    _____b. wax

12. Name two forms of commercial furniture care products.
a.
b.

13. Name two facts to be considered in the selection of furniture care products.
a.
b.

14. Why should a dust cloth be folded several times?

15. Where should you begin dusting?
_____a. at the lowest point and work up
_____b. at the highest point and work down
_____c. in the center and work outward

16. Furniture should be dusted
_____a. with the grain.
_____b. against the grain.

17. Why should you refold the dust cloth to a clean surface when it becomes dirty?

18. To remove old wax you should wipe the furniture with
_____a. a circular motion.
_____b. the wood grain.

19. When you apply polish to furniture, how long should the polish dry before you wipe it off?

20. Name at least one way to save time and energy in cleaning furniture.

21. List three common causes of furniture damage.
a.
b.
c.

22. Should plastic furniture ever be waxed?
Why?

23. What happens when an oil polish is applied to a waxed furniture surface?

24. When a stain or blemish has not gone through the finish, simply applying wax will often hide the mark.
_____a. True
_____b. False

25. Name three substances that can be used for adding color to furniture to hide a scratch.
a.
b.
c.

26. Which substance can be used to remove furniture wax and oil?
_____a. soapy water
_____b. linseed oil
_____c. naptha
_____d. iodine

27. Name two reasons for applying wax or polish to furniture.
a.
b.

28. Which substance is used to remove heat and water marks?
_____a. camphorated oil
_____b. naptha
_____c. turpentine
_____d. linseed oil

29. Dusting with a treated dust cloth helps to hold the dust and prevent scattering of it.
_____a. True
_____b. False

30. What things should be considered in decisions about which method to use in treating a stain?

31. Try the simplest method first when treating a stain.
_____a. True
_____b. False

32. What is the best way to repair dents in wood furniture?

33. Before refinishing wood furniture, you should smooth the surface with steel wool or sandpaper.
_____a. True
_____b. False

34. What causes furniture to crack?

35. What is a veneer?

36. Define patina.

37. What does refinishing wood furniture mean?

CARE OF CASE GOODS

ANSWER SHEET

1. Case goods and upholstery

2. a. table
   b. desk
   c. chest
   d. cabinet
   e. any other furnishings without upholstered parts

3. (Any three of the following)
   a. solid wood
   b. veneer
   c. metals
   d. plastics
   e. marble
   f. glass

4. c. veneer

5. b. False
   Good veneers may perform better than solid woods because they are less likely to shrink in dry climates or swell in moist climates.

6. (Any of the following plus others)
   a. aluminum
   b. brass
   c. iron
   d. steel

7. the finish on the furniture

8. with the grain of the wood

9. No, because scrubbing with water is harmful to wood.

10. a. polish

11. b. wax

12. (Any two of the following)
    a. sprays
    b. liquids
    c. pastes
    d. creams

13. (Any two of the following)
    a. type of furniture finish
    b. amount of luster on wood furniture
    c. ease of product application

14. to provide more clean dusting surfaces

15. b. at the highest point and work down

16. a. with the grain.

17. because dirty cloths may damage the furniture finish

18. a. a circular motion.

19. until a haze forms

20. a. Use a cloth in each hand.
    b. Use a carry-all kit for supplies.

21. (Any three of the following)
    a. water rings
    b. heat marks
    c. spilled milk
    d. nail polish
    e. candle wax
    f. blemishes
    g. scratches

22. Yes, because wax protects the plastic against wear and makes spills easier to wipe off.

23. The oil softens the wax and leaves a smeary, cloudy surface.

24. a. True

25. (Any three of the following)
    a. nutmeats
    b. linseed oil
    c. crayons
    d. colored wax sticks
    e. paste shoe polish
    f. iodine

26. c. naptha

27. 1. to protect the furniture
    2. to beautify the furniture

28. a. camphorated oil

29. a. True

30. (Any of the following)
    a. the type of stain
    b. the surface to be cleaned
    c. the mildest cleaning agent that will do the job

31. a. True

32. Place a wet pad over the dent, and press several times with a hot iron.

33. a. True

34. (Any one of the following)
    a. sunlight
    b. humidity
    c. extreme temperatures

35. thin sheets of beautifully grained wood glued to a plywood base

36. a deep shine or luster that comes with age or use

37. to remove the old finish and apply a new one

CONCEPT: Packing and Storing Home Furnishings Items

JUSTIFICATION:

Persons employed as housekeepers may be involved in packing and storing home furnishings items for their employers. Employees of moving and storage companies may have responsibility for packing and storing customers' furnishings. Knowledge of appropriate procedures for packing and storing home furnishings is essential in preventing damage to someone else's possessions.

OVERALL OBJECTIVES:

Cite procedures for packing and storing home furnishings (C-K)

Pursue additional information on packing and storing home furnishings (A-Res)

Follow acceptable procedures for packing and storing home furnishings (P-GR)

Packing Home Furnishings Items

KEY IDEAS: Proper packing techniques help prevent damage to goods.

The greatest strength of an item is on its end or edge.

WORDS TO KNOW: packing cell pack label
barrel pack

Behavioral Objectives	Learning and Evaluation Experiences
Identify packing supplies for moving (C-K)	Visit a moving company, and examine packing supplies used. Name the containers used for packing various home furnishings. View a film about moving. List packing supplies shown in the film. In what types of containers are books packed? Glasses? Pictures? Mirrors? What supplies are needed for wrapping items?
Describe packing containers for moving (C-C)	Play "Match Game." Divide into teams. As the teacher holds up an item, take turns describing the container used for packing that specific item. Teams receive one point for each correct answer. The team with the most points wins.
Cite guidelines for packing (C-K)	Identify guidelines for packing. List the guidelines on a flip chart. Include points such as the following. 1) Use containers developed for specially protecting specific items. 2) Use white newsprint for wrapping. Shredded materials are not allowed. 3) Wrap and box or crate separately such items as pictures, mirrors, glass and marble tops, and paintings. 4) Wrap records individually, and stand them on end in special cartons. 5) Wrap valuable books individually. 6) Place books flat with bindings alternated in small tissue-lined cartons. 7) Roll rugs, and tie them to prevent creasing. 8) Wrap each fragile piece, such as glassware, china, and bric-a-brac, with layers of soft tissue, and place in a cell pack.

Behavioral Objectives	Learning and Evaluation Experiences
	10) Arrange for plants to be moved by the family. Plants may not usually be taken across state lines. 11) Do not overload furniture drawers. 12) Do not pack any type of flammable or explosive material. 13) Fill carton. Cartons loose their strength if not full.
Use packing guidelines (C-Ap)	Play "Packing Puzzle." Divide into three groups. Each group packs an identical container with identical items. After packing, use a checklist of packing guidelines to score each carton. The group using the most guidelines wins. Each group packs a total of three containers. Each container being more complex than the one before. Follow the guidelines for packing, and pack items provided by the teacher. Ask the teacher or a classmate to inspect the packed containers.
Identify information placed on a packing container (C-K)	View a transparency showing a container label. What information is needed? Is the name of the family, the type of goods packed in the carton, and the room to which the carton should be delivered included on the label? Brainstorm to list reasons for writing this information on each container.
Describe the information placed on a packing container (C-C)	Examine a container of packed articles. Make a label to attach to the box. What information did you include on the label? Is this all the necessary information? Ask the teacher or a classmate to check your label.
Show the use of label information (C-Ap)	Divide classrooms into imaginary houses with rooms. Practice using label information to take containers to proper house and room. Check the contents of each container against the inventory list after delivering each package.

Storing Home Furnishings Items

KEY IDEAS: Storage is available for short or long periods of time.

Use of appropriate storage devices helps insure the preservation of items.

WORDS TO KNOW:

storage
storage in transit
permanent storage
open storage
room storage
possessions
palletized storage
O. S. rack

Behavioral Objectives	Learning and Evaluation Experiences
Define storage (C-K)	Brainstorm to define storage. Write the definition on the chalkboard. Compare your definition with the following: safekeeping goods in a warehouse or other storeroom. List some home furnishings items that can be stored.
Identify reasons for storing home furnishings (C-K)	Brainstorm to cite reasons people store home furnishings with a moving and storage company. List reasons on the chalkboard. Reasons might include 1. storing belongings while waiting to move into a new home, 2. storing belongings which are not presently needed or for which a person has no room, 3. storing belongings while taking an extended vacation.
Name two types of storage (C-K)	Listen as the teacher explains the two types of storage: 1) storage in transit and 2) permanent storage. Divide into groups, and list the characteristics of each type of storage. Characteristics might include the following 1. Storage in transit: a. short-term (up to 180 days). b. used while hunting for a new home or during an extended vacation. 2. Permanent storage: a. longer duration. b. for possessions you do not need in the immediate future.

Behavioral Objectives	Learning and Evaluation Experiences
	Tour a moving and storage company. Discuss the types of storage used by the company. What are the rates for storage in transit? For permanent storage? Does the company insure possessions stored with them? How much does this insurance cost? How long can you store you possessions in the warehouse? How much notice must you give the company before you remove your possessions?
Explain the two types of storage (C-C)	Listen to examples of situations which require storage, and describe the type of storage needed. For example, what type of storage should you use when 1. hunting for a new house? 2. storing belongings for which you have no present need? 3. taking an extended vacation?
Identify various types of storage facilities (C-K)	View a bulletin board illustrating a variety of storage facilities including open storage, room storage, palletized storage, and O. S. (overstuffed) rack.
	Listen as a resource person such as a storage company owner or manager discusses the types of storage. List occasions for use of the different types and facilities of storage.
Give examples of various uses of storage facilities (C-C)	Explain the type of storage facilities needed in various case situations. Justify the choice of facility.
Cite the importance of packing for storage (C-K)	View illustrations of properly and poorly packed items. What are some results of poorly packing the following items: glassware, dishes, pictures, furniture, etc? What items cannot be stored?
Identify packing devices for storage (C-K)	Review list of packing devices used in household moving. Name the devices used for packing as the teacher points to each one.
Give examples of storage devices for specific items (C-C)	Divide into groups, and select a slip of paper listing an item requiring storage. Discuss procedures for packing that item for storage.

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Department of Occupational
Education and Technology
Homemaking Education
Austin, Texas

HOME FURNISHINGS SERVICES

BOOKS

Alexander, Mary Jean. *Decorating Made Simple*. Garden City, New York: Doubleday and Company, Inc., 1964. 182 pp. ($1.95, l.p. You and your home; guide to design terms; where to start; understanding color; floors and floor coverings; walls and wall coverings; windows; fabrics; furniture; accessories; lighting and equipment; and history.)

Allen, Phyllis Sloan. *The Young Decorator*. Provo, Utah: Brigham Young University Press, 1975. 219 pp. ($6.95, paperback; $10.95. Principles of design, color schemes, backgrounds, fabrics, window treatments, arranging furniture, do-it-yourself ideas. Excellent illustrations.)

Better Homes and Gardens Decorating Book. Des Moines, Iowa: Meredith Press, 1968. 400 pp. ($7.95, l.p. Using color with confidence, window fashions for every room, great decorating on a budget, new decorating for old rooms, selecting and arranging furniture.)

Better Homes and Gardens Sewing for Your Home. Des Moines, Iowa: Meredith Press, n.d. 208 pp. ($7.95, l.p. Step-by-step directions for sewing home furnishings items, coordinating colors, styles, and fabrics.)

Bietler, Ethel Jane and Lockhart, Bill. *Design For You*. 2nd ed. New York, New York: John Wiley and Sons, Inc., 1969. 247 pp. ($13.25, l.p. Design, approaches to design, design elements including line, shape, space, color and texture, and how to solve design problems.)

+ Bratton, Esther Crew. *Home Management Is....* Lexington, Massachusetts: Ginn and Company, 1971. 337 pp. ($5.97, s.p.; $2.52, s.p., teacher's guide. Transparencies available. House care, textiles care, processes of management, work capacity, workmethods, work spaces, and time.)

Clothing Services. Lubbock, Texas: Home Economics Instructional Materials Center, 1974. 318 pp. ($7.50, in Texas; $10.00, out-of-state. Industrial and domestic sewing tools and equipment, basic sewing and finishing techniques, garment construction, customer relations, assembly-line procedures, laundering and dry cleaning, and packing and storing.)

Craig, Hazel Thompson and Rush, Ola Day. *Homes With Character*. 3rd ed. Lexington, Massachusetts: D.C. Heath and Company, 1970. 351 pp. ($6.90, s.p.; $0.84, s.p., charts. Principles of design; types of household textiles; how to buy furniture; and how to make curtains, draperies and slipcovers.)

Drapery Making I. New Brunswick, New Jersey: Curriculum Laboratory, Department of Vocational-Technical Education, 1970. 195 pp. ($2.67. Good work habits, care and use of tools and equipment, fabrics, arithmetic for drapery making, instructions for making draperies, glossary. Easy reading.)

+ State Adopted Textbook

Graber, Marie. *First Official Window Decorating Guide*. 2nd ed. New York, New York: Essandess Specials, 1968. 113 pp. ($1.00, l.p. Order from Simon and Schuster, Inc. Basic window information, drapery hardware, windows and individual rooms, and construction.)

Harbin, Elvin O. *Fun Encyclopedia*. Nashville, Tennessee: Abingdon Press, 1940. 1008 pp. ($8.95, l.p. Games for all ages. Ideas adaptable for classroom use. Grades 4 up.)

Hayward, John. *Stevens Fabricopedia*. New York, New York: J.P. Stevens and Co., Inc., 1970. 149 pp. ($1.25, s.p. Encyclopedia of textiles.)

Hollen, Norma and Saddler, Jane. *Textiles*. 4th ed. New York, New York: Macmillan Publishing Co., Inc., 1973. 243 pp. ($9.86, s.p. Natural and man-made fibers and the content, fiber and fabric construction, types of weaves and fabrics, types of finishes, and principles of dyeing fabrics.)

Home Furnishings Aide, Teacher Edition. Lubbock, Texas: Home Economics Instructional Materials Center, 1970. 336 pp. ($7.50, in Texas; $10.00, out-of-state. Career opportunities in home furnishings, elements of design, drapery construction and hardware, and construction of pillows, bedspreads, window shades and cornices.)

Housekeeping Management Assistant, Teacher Edition. Rev. ed. Lubbock, Texas: Home Economics Instructional Materials Center, 1975. 249 pp. ($7.50, in Texas; $10.00, out-of-state. Equipment and supplies, maintenance of floors, dusting, and caring for furniture.)

+ Lewis, Dora S.; Burns, Jean O.; and Segner, Esther F. *Housing and Home Management*. New York, New York: Macmillan Publishing Co., Inc., 1969. 464 pp. ($7.14, s.p. Homes, management, furnishings, homes of the future, and careers in housing.)

Ludwig, Amber C. *The Dissell Guide to Housekeeping for Young Homemakers*. New York, New York: Bantam Book, Inc., 416 pp. ($1.00, l.p., paperback. Order from Bissell Consumer Services Institute. Selecting, storing, and caring for all types of home furnishings articles; home safety; and cleaning techniques.)

+ McDermott, Irene E. and Nicholas, Jeanne L. *Homemaking for Teenagers*, Book II. 3rd ed. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1972. 736 pp. ($9.96, s.p. Family living, child development, money management, clothing, housing, food and nutrition, and careers in home economics.)

Moore, Alma Chesnut. *How to Clean Everything*. New York, New York: Simon and Schuster, Inc., 1971. 203 pp. ($1.95, l.p., paperback. Procedures for cleaning various surfaces and articles.)

+ Morton, Ruth; Geuther, Hilda; and Guthrie, Virginia. *The Home: Its Furnishings and Equipment*. New York, New York: McGraw-Hill Book Company, 1970. 481 pp. ($9.64, l.p.; $1.12, l.p., teacher's manual. Housing, furnishings, household equipment, fabrics, household linens, and selecting and arranging furniture.)

Paschel, Herbert P. The First Book of Color. New York, New York: Franklin Watts, Inc., 1959. 45 pp. ($3.45, l.p. Light, color, color wheel, and psychological influence of colors. Grades 7 up. Easy reading.)

+ Sherwood, Ruth F. and Sherwood, George H. Homes Today and Tomorrow. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1972. 496 pp. ($8.79, s.p.; free teacher's guide; $5.10, s.p., transparencies. History of housing and home furnishings, selecting housing, design, and costs of housing. Grades 9-12.)

Starr, Mary Catharine. Management for Better Living. 3rd ed. Lexington, Massachusetts: D.C. Heath and Company, 1968. 452 pp. ($6.63, s.p. Cleaning home furnishings and management of time and energy. Grades 9-12.)

Stepat-DeVan, Dorothy. Introduction to Home Furnishings. 2nd ed. New York, New York: Macmillan Publishing Co., Inc., 1971. 404 pp. ($11.50, l.p. Planning a home, design, styles of furniture, decoration, consumer buying, and home projects.)

Talbot, Constance and Stevenson, Isabelle. The Complete Book of Sewing. New York, New York: Crown Publishers, Inc., 1972. 320 pp. ($9.95, l.p. Construction and sewing for the home.)

+ Vanderhoff, Margil; Franck, Lavina; and Campbell, Lucille. Textiles for Homes and People. Lexington, Massachusetts: Ginn and Company, 1973. 516 pp. ($6.60, s.p.; $1.53, s.p., teacher's guide. Textiles, fabrics and design, textile laws and standards, clothing needs and wants, and occupations in textiles.)

PAMPHLETS

Basics of Housecleaning and Home Care. Ithaca, New York: Cornell University, New York State College of Human Ecology, n.d. n.p. ($0.30. Why and how to clean; list of tools, supplies, and electrical equipment; how to clean floors, carpets, furniture, woodwork, wallpaper, metals, and others.)

The Bottom-Up Window Shade. New York, New York: Window Shade Manufacturers Association, n.d. 12 pp. (Courtesy copy to educators; consumer send stamped, self-addressed, long business size envelope with request. Use and installation of bottom-up window shades.)

Comstock, Ruth B. How to Make Curtains and Draperies. Ithaca, New York: Cornell University, New York State College of Human Ecology, 1967. 33 pp. ($0.75. Purposes of curtains and draperies; instructions for making lined and unlined draperies, and cafe curtains.)

The Decorative Window Shade. New York, New York: Window Shade Manufacturers Association, n.d. 16 pp. (Courtesy copy to educators; $0.25, consumer; $6.25, 50 copies. Remittance must accompany order. Types of shades, functions of shades, measuring for shades, installation, and care.)

Do-It Yourself Ideas for Window Shades. New York, New York: Window Shade Manufacturers Association, n.d. 16 pp. (Courtesy copy to educators; $0.25, consumer; $6.25, 50 copies. Trimming, appliquing, and painting shades; types of pulls; and measuring windows for shades.)

Facts About Laminated Window Shades. New York, New York: Window Shade Manufacturers Association. (Courtesy copy to educators; consumer send stamped, self-addressed, long business size envelope with request. Answers to basic questions about professional and do-it-yourself laminated shades.)

Furniture Care. Racine, Wisconsin: Johnson Wax. (Free. Chart on furniture finishes, types of products and their uses, choosing the right product, caring for different surfaces, cleaning furniture, treating blemishes.)

Hartley, Evelyn V. *Covering Pillows and Cushions*. Storrs, Connecticut: Connecticut Agricultural Extension Service, 1967. 3 pp. (Free, one copy. Choosing quality fabrics, yardage needed, types of closures construction of covers for boxed and unboxed pillows and cushions.)

Hartley, Evelyn V. *Window Treatments*. Storrs, Connecticut: Connecticut Agricultural Extension Service, 1968. 16 pp. ($0.50. Types of window treatments, fabrics, hardware, and constructing lined and unlined curtains and draperies.)

Hoover-Seng Furniture Facts. 24th ed. Chicago, Illinois: Hoover-Seng Company, 1974. 200 pp. ($2.00. Remittance must accompany all orders. Furniture designs, construction, upholstery, care of furniture, planning rooms, and types of curtains and draperies.)

Housekeeping Directions--A Simplified Guide. New York, New York: Cleanliness Bureau, The Soap and Detergent Association, n.d. 62 pp. ($0.25; $20.00 per 100. Cleaning floors, walls, window shades, windows, draperies, slipcovers, curtains, pillows, furniture, upholstery, and lamp shades. Easy reading.)

How to Make Lined Draperies. New York, New York: Conso Publishing Company, n.d. 30 pp. ($0.35. Choosing fabrics and figuring amount needed for draperies; pleating, trimming, and finishing draperies; and types of hardware.)

Kirsch Pamphlets. Sturgis, Michigan: Kirsch Company, n.d. 7 per set. ($0.10 per set. "How-to" booklets with basic techniques of window treatments.)

Let's Talk About Furniture Quality and Construction. Naperville, Illinois: Kroehler Manufacturing Company, n.d. 8 pp. ($0.10. Signs of quality in upholstered and wood furniture.)

Let's Talk About Furniture Styling. Naperville, Illinois: Kroehler Manufacturing Company, n.d. 8 pp. ($0.10. Furniture styles of different periods.)

McDevitt, M.A. *Selection of Window Treatments*. Washington, D.C.: Home Economics Education Association, 1972. 15 pp. ($1.25. Lesson plans for teaching selection of window treatments and tests.)

Removing Stains from Fabrics. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office, 1968. 32 pp. ($0.40. Stain removers and instructions for removing 142 common stains.)

Textile Handbook. Rev. ed. Washington, D.C.: American Home Economics Association, 1970. 128 pp. ($3.00. Remittance must accompany orders of less than $10.00. Natural and man-made fibers, yarns, fabrics, finishes, dyes, maintenance, labeling, legislation, and standards.)

Tips on Moving. Chicago, Illinois: Better Business Bureau of Chicago, n.d. 7 pp. ($0.05. Principles of moving related to planning, rates, damaged items, and valuable items.)

Tompkins, Charlotte. *Making Pleated Draw Draperies*. College Station, Texas: Texas Agricultural Extension Service, 1972. 15 pp. ($0.10. Illustrated procedures for making pleated draperies, hardware needed, and estimating amount of fabric needed.)

U-Haul's Guide to Self-Moving. Phoenix, Arizona: U-Haul International, n.d. 23 pp. (Free to teachers. Planning the move, preparing the household, loading, trip, records, rental moving equipment available, and packing tips.)

Valentine, Claire. *How to Sew Bedspreads*. New York, New York: The Singer Company, 1974. 32 pp. ($0.75. Measuring for bedspreads, mitering corners, constructing ruffles and dressing table skirts.)

Valentine, Claire. *How to Sew Cafe Curtains*. New York, New York: The Singer Company, 1974. 32 pp. ($0.75. Window measurements, types of hardware used on cafe curtains, hems and headings, loops, and decorative trims.)

Valentine, Claire. *How to Sew Curtains*. New York, New York: The Singer Company, 1974. 32 pp. ($0.75. Window measurements, types of fabrics, construction of glass curtains, sheer curtains, criss-cross curtains, and ruffling techniques.)

Valentine, Claire. *How to Sew Draperies*. New York, New York: The Singer Company, 1974. 32 pp. ($0.75. Fabrics, color, designs, measurements, and construction.)

Valentine, Claire. *How to Sew Pillows, Cushions, and Bolsters*. New York, New York: The Singer Company, 1974. 32 pp. ($0.75. Making cushions, pillows, and bolsters; fabrics, trims, and finishes; puffing; ruffles; closures; and bolsters.

Winchester, Lillian. *How to Care for Your Upholstered Furniture*. 3rd ed. National Association of Furniture Manufacturers, Inc., 1973. 19 pp. ($0.25; $12.25 plus $2.00 handling for 25. Tips on cleaning upholstery fabrics, precautions and techniques for stain removal, removing stains from plastic fabrics, care of leather and cane, cleaning products, and upholstery care symbols and their meanings.

Window Shade Primer. New York, New York: Window Shade Manufacturers Association, n.d. 14 pp. (Courtesy copy to educators; $0.25, consumer; $6.25, 50 copies. Window hardware, installation, techniques, types of shades appropriate for different windows, measuring windows, and adjusting poorly fitting shades.)

Windows Beautiful. Vol. 5. Sturgis, Michigan: Kirsch Company, n.d. n.p. ($0.75, s.p. Types of drapery and curtain fabrics, types of windows, hardware, and construction of valances and cornices.)

PAMPHLET SOURCES

American Institute of Laundering, Joliet, Illinois 60434

Johnson Wax, Department TT, Consumer Services Center, 1525 Howe Street, Racine, Wisconsin 53403

Local Moving and Storage Company

PERIODICALS

Fabric Facts. Joliet, Illinois: International Fabricare Institute. (n.p. Monthly. Fabric information dealing with fabric problems, construction techniques, care information, etc.)

1,001 Decorating Ideas. New York, New York: Communications Company. ($6.00 per year. Bimonthly. Order from 1,001 Decorating Ideas. Variety of ideas and instructions for constructing home furnishings items.)

Consult local newsstand for current periodicals on home furnishings items.

AUDIOVISUALS

All About Window Shades. New York, New York: Window Shade Manufacturers Association, n.d. (Free loan. 16 slides, 20 minutes, script. Variety of window treatments.)

Buying and Care of Draperies. Joliet, Illinois: American Institute of Laundering, n.d. (Free loan; $5.00, purchase. One filmstrip, color, silent, 36 frames, script. Tips on buying, hidden damage problems, and care by professional laundries.)

Color in Home Furnishings. Chicago, Illinois: Sears, Roebuck and Company, n.d. ($12.00. Ten transparencies, color, teacher's guide. Color in home furnishings and color schemes.)

Careers in Housing: The Interior. New York, New York: Butterick Publishing, 1974. ($64.00, with records; $68.00, with cassettes. Four filmstrips, color, sound, teacher's guide. Job opportunities in housing-related occupations.)

Decorating Made Easy. Chicago, Illinois: Sears, Roebuck and Company, n.d. ($5.00. One filmstrip, color, silent, script, 50 booklets of the same title. Elements of design in terms of color schemes, furnishings and accessories, and suitablity for a family's lifestyle.)

Fashions in Dining. Chicago, Illinois: Sears, Roebuck and Company, n.d. ($5.00. One filmstrip, color, silent, script, teacher's study guide, 50 booklets of the same title. Rules of table setting and purchase of tableware.)

Guide to Complete Upholstery Care. Grand Rapids, Michigan: Bissell, Inc., 1970. ($1.50, filmstrip and teacher's guide; $0.10, booklet. One filmstrip, color, silent, 46 frames, script. Cleaning and caring for upholstery.)

Home Decoration Series. New York, New York: McGraw-Hill Films, n.d. ($54.00, with record-each set; $59.00, with cassette-each set; 2 sets. Four filmstrips each set, color, sound, 70 frames each. Set I-Elements and principles of design, selecting furniture, and arranging furniture. Set II-Selecting tableware, selecting fabrics, lighting, and decorating.)

Let's Decorate the Bathroom. Chicago, Illinois: Sears, Roebuck and Company, n.d. ($5.00. One filmstrip, color, silent, script, 50 hidden values booklets of the same title. Ways to make a bathroom attractive as well as functional.)

Well-Dressed Windows. Sturgis, Michigan: Kirsch Company, n.d. ($1.00. One filmstrip, color, silent, script. Various window treatments.)

What Should Your Windows Wear. Sturgis, Michigan: Kirsch Company, n.d. ($1.00. One filmstrip, color, silent, script. Various window treatments.)

Window Treatments. Chicago, Illinois: Sears, Roebuck and Company, 1970. ($5.00. One filmstrip, color, silent, script, 50 booklets of the same title. Purpose and function of windows, different window types, and variety of creative treatments.)

AUDIOVISUAL SOURCE

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Chicago, IL 60622

International Fabricare Institute
P.O. Box 940
Joliet, IL 60434

Johnson Wax, Dept. TT
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Sturgis, MI 49091

Kroehler Manufacturing Company
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222 East Fifth
Naperville, IL 60540

Macmillan Publishing Co., Inc.
Riverside, NJ 08075
Attention: Order Department

McGraw-Hill Book Company
1221 Avenue of the Americas
New York, NY 10020

McGraw-Hill Films
1221 Avenue of the Americas
New York, NY 10020

Meredith Corporation
Consumer Book Division, Dept. 41-30
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Des Moines, IA 50302

National Association of Furniture
Manufacturers, Inc.
8401 Connecticut Avenue
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Sears, Roebuck and Company
Consumer Information Services
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Simon and Schuster, Inc.
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New York, NY 10018

The Singer Company
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